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COMING THIS CHRISTMAS TO A THEATRE NEAR YOU

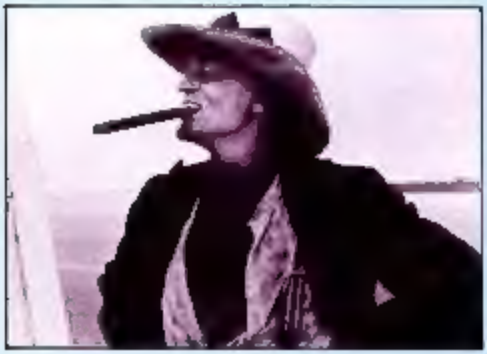
DOSSIER

King Crimson losing their souls. Left to right: Adrian Belew, Robert Fripp, Bill Bruford, Tony Levin.

MADMAN ON THE AMAZON

Upriver, Joseph Conrad (not to mention F.F. Coppola) found the heart of darkness on a similar journey, both maverick German

Opera to the Amazon and dragging a 320-ton steamship over a mountain—Herzog's central metaphor of the impossible quest works best when applied to the making of his own film. As carefully documented in **Les Blank**'s fascinating ***Burden of Dreams*** (the first "making-of" film that's perhaps better than its subject), Herzog's near-suicidal insistence on nothing less than absolute verisimilitude in the production repeatedly sinks the project into the sentiently vengeful Amazon mud.



Klaus Kinski asks, "Who're you calling a Sisyphus, pal?"

filmmaker **Werner Herzog** and the protagonist of his new epic, ***Fitzcarraldo***, find their redemption in spectacular failure. With divinely satanic Klaus Kinski playing the madman/fool Fitzcarraldo—echoing his conquistador role in Herzog's earlier *Aguirre, Wrath of God*, as a man obsessed with the equally absurd notions of bringing Grand

After two aborted beginnings (the first foiled by a tribal/border war, the second by the loss of his original stars Jason Robards to amoebic dysentery and Mick Jagger to prior commitments—a blessing really, as the footage Blank includes shows them to be a ridiculously smirking, mismatched duo), the film finally emerged complete after five years of herculean labor. Again the film's fate parallels the story it relates—much as Fitzcarraldo salvages his pride by boating in a second-rate opera company at the film's climax, Herzog meets his self-set challenge with the release of a beautiful but bloated and meandering *Fitzcarraldo*, an undertaking not up to the monumental effort it took to construct.

—Lou Stathis

TUBULAR BULLS

Video art has always been formless, shapeless—that's why I reject the term," insists John Sanborn of **Fitzgerald and Sanborn**. Nevertheless, the team's recent honoring by the prestigious San Francisco International Video Festival, and their "Heartbeat" music-video with the reformed **King Crimson** place them squarely at a new intersection between video-art and on-rock.

The "Heartbeat" video based on the first single from Crimson's *Beat* LP (Warner Bros.) is a moody, restless piece inside the mind of a pensive character who is haunted by a compelling woman (played by singer/performance artist Jill Kroesen). Swirling portrait shots, melting faces, and disappearing imagery appear as brush strokes across a canvas through Fitzgerald and Sanborn's uncanny editing style, creating a work much like a painting.

The catalyst for this collaboration was Warner Brothers Records' "mini-mogul" Jo Bergman, one of the leading "eyes" in the music-video arena (she recently curated a striking music-video compilation at the 1982 AFI Video Festival). After meeting Fitzgerald and Sanborn at the '81 Festival, Bergman found, "Of all the artists who were doing anything at all, they seemed to be the most accessible.

I could absolutely see Kit and John's images going with King Crimson ... But they wouldn't be right for everybody, because they have a startling look that has a great deal to do with technology, particularly editing and assembling ... and a lot of people couldn't handle that."

Crimson could. Though rockers and video artists have had an uneasy relationship in the past (Sanborn quips, "Rockers don't trust someone who's not out to go platinum"), this collaboration with a band always ready to experiment proved magical. "It's a very democratic band; we all had to come to a consensus," Fitzgerald mused. "So we met with the whole band to hear their responses to our ideas." Sanborn elaborated on their music video approach: "We try to find additional metaphor, visually and video-wise, that would connect with and relate to the song. We want to re-metaphor the song."

Those conversations re-

Though rockers and video artists have had an uneasy relationship in the past, this collaboration with a band always ready to experiment proved magical.

vealed drummer Bill Bruford and bassist Tony Levin to be more concerned with the shape of the band's sound, leaving founding member

graphed). It fell to the brash Belew to do most of the image brainstorming. "Belew understood a lot of our intentions in trying to pre-

Photo by Paula Court

Vidiots John Sanborn (tattoo) and Kit Fitzgerald (earrings). They don't work cheap.

Robert Fripp and guitarist/lyricist Adrian Belew to express the Crimson philosophy. Since Fripp's public statements about video have been decidedly bleak (Sanborn compared his feelings to those of African natives who believe they lose their souls when photo-

sent situations that were somewhat ambiguous, but which gave some of the empathetic feeling of the song," Fitzgerald related. So much so that they decided to use Belew as the main character—even though they'd already cast an actor—because they felt his understanding of the imagery would add "presence." With Belew's input, Fitzgerald and Sanborn went on to create a music-video trilogy, thematically linking "Heartbeat" with "Neal & Jack & Me" and "Neurotica," all from the *Beat* LP.

"We're looking for a different kind of status in our work," Fitzgerald declares. One that will take them towards what Sanborn calls "intercompositions," or videos where song and picture are created together. Indeed, they are already discussing such a collaboration with Belew. Hopefully by then they will have shed the "video artist" tag, which has brought them some deadly survival problems. "People think we work cheap," snorts Sanborn. "They think 'video artists' work for $198."

—Alan Hecht

THE HM CHOPPING BLOCK

Robert Plant, ***Pictures of Eleven*** (Swan Song): By recapturing the power and emotion that was the soul of Led Zeppelin, singer Plant has accomplished what ex-members of Deep Purple, Yes, and even the Beatles couldn't — transcending their origins.

Motley Crue, ***Too Fast For Love*** (Leathur/Elektra): Slip past the hype and makeup and you'll be rewarded into some of the most inventive hard rock to emerge in years.

Krokus, ***One Vice at a Time*** (Arista): You know, a lot of people would say that Krokus sound exactly like AC/DC. . . .

Joan Jett, ***I Love Rock 'n' Roll*** (Boardwalk): Well, it's got a good beat, and it's easy to dance to, but that doesn't explain why such old material should top the charts.

707, ***Mega Force*** (Boardwalk): Mellow metal from the Journey-REO-Styx school of chartbusters. Sounds like the title track got the most attention.

Billy Squier, ***Emotions in Motion*** (Capitol): This LP picks up where the last one left off — at high energy levels.

Girlschool, ***Hit and Run*** (Stiff America): Aggressive music that authenticates this all-girl group's black-leather posing.

U.S. Metal (Shrapnel): Mister Mike Varney (ex-Nuns) searched America for the ten best unknown metal guitarists, and exposed them on this LP. He's got good ears.

Shooting Star, ***Three Wishes*** (Virgin/Epic): A few rough edges for flavor, but the balance here is soft rock.

Saxon, ***Denim and Leather*** (Carrere): Like Black Sabbath and Deep Purple before them, Saxon are an excellent band for a new generation of rock 'n' rollers to cut their teeth on. "Play it loud. . . ."

—Annette Collico

Poet/photographer Gerald Malanga snapping Jack Kerouac's *On the Road* manuscript scroll for posterity.

Photo by photographer/poet Ira Cohen

BEAT MEET

The Jack Kerouac Conference, held in late July at the University of Colorado campus in Boulder, was a ten-day pop and paranoia fest for the neo-beat fellowship. To hundreds of poetcos, literati, and Deadheads, Kerouac presents an infectious myth: shy, married poet/king who would hate this conference itself. But elder statesmen Ginsberg, Burroughs, Corso, and Kesey taught "spontaneous mind" to the younger generation in order to maintain the highest of Beat ideals: "Fellow beatniks, fellow hippins, fellow Americans, fellow dharma bums, fellow tender hearts." Ginsberg addressed us. "We can indulge in great magics of delirious nostalgia. We can discuss an agenda for what can happen in America. We can get laid."

What a lot to offer on the twenty-fifth anniversary of, after all, a book's publication. But what a book! *On the Road*, with its frenzied, jazzed up, zigzagging flights across America, fumed the fifties on to a holy bikigy—sex, drugs, cultural, if not political, revolution—spawning the eras of liberation to follow. So, celebrating indulgences seemed fitting. Trungpa Rinpoche, the moon-faced president of the sponsoring Naropa Institute ("the Notre Dame of Buddhism"), assured the crowd that the world would not cause its own demise. He was drunk, propped up on the shoulders of two heavies, sipping sake from a decanter. Brandishing the sign of okay in a circle of air, he proclaimed, "Let the Eastern sun be victorious." Others wallowed in identifying themselves within the Kerouac canon. Ginsberg

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Billy Idol: Punch his face, please.

recalled whether or not he was a virgin when he met J.K. and Kerouac's first wife announced that they hit it off after he watched her eat spaghetti.

Luckily the books prevailed. While Abbie Hoffman, Paul Krassner, and Tim Leary debated the impact of the fifties-sixties on the present (Hoffman recalling when the slogan, "Fuck Communism," invited the question: which is the worse word?), Kerouac books were read, and Corso, Ginsberg, Holmes, Bremser, Micheline, McClure, Waldman, Huncke, Ferlinghetti, di Prima, and Solomon gave workshops and readings. Burroughs and Kesey shone as superstar storytellers, while Pranksters Babbs and Walker paid homage to Neal Cassady in film and performance, in the words of Burroughs: "A good time is had by all."

Beat Book Briefing

1) In case this is your first take on the Beats, Kerouac published some nineteen volumes, not just *On the Road*. Try these special gems: **Visions of Cody** (McGraw-Hill), **Mexico City Blues** (Grove), **Tristeza** (McGraw-Hill), **Vanity of Duluoz** (Ltd. Quartet), **Book of Dreams** (City Lights).

2) New books from the factual to the flamboyant: **Bill Plummer's *The Holy Goof*** (Prentice-Hall): minus the input of Kesey, this biography of Neal Cassady remains thin but nicely written. **Victor Bockris's *With William Burroughs: Report from the Bunker*** (Seaver): interviews and overheard conversations with celebrities and W.S.B.—find out what Burroughs and Debbie Harry really have to say to each other. **Jack Kerouac's *Baby Driver*** (St. Martin's): Kerouacean fiction by his daughter—raw talent promises better. **Ann Kesey**, collected in ***Spit in the Ocean*** (write S.I.T.O., 85809 Ridgeway Rd., Pleasant Hill, Oregon 97401).

3) To come: **Gerald Nicosia's *Memory Babe*** (Grove): a new Kerouac bio, and **Joyce Johnson's *Minor Characters*** (Houghton Mifflin): Beat reminiscence by Kerouac's ex-girl friend.

—Regina Weinreich

MONKEE-MEN FROM HELL

If album covers were to be taken at surface value, one might believe Billy Idol and Richard Hell performed in the same genre. After all, they're both ostensibly "new-wave" songwriters who emerged at about the same time (Idol with Generation X, Hell with Television and the Heartbreakers) and seem to focus on the dark side of things. But, even though the Rolling Stones and the Monkees dominated the charts in the late sixties and had similar haircuts, you wouldn't lump *them* together musically; Idol and Hell have about as much in common.

Hell (née Meyers) is legitimate punk: he can't sing particularly well, he always looks like he just woke up, and his band sounds like they're playing in three different keys at once. Idol's voice is well-trained enough for him to reasonably mimic Jim Morrison's, he always looks immaculately trendy, and his band seems groomed for Bloomingdale's version of "downtown." The difference is that **Richard Hell & the Voidoids** capture a genuine energy which they portray via a chaotic thrust, while **Billy Idol** apes his predecessors with the help of a steady dance beat. Some may argue that regurgitation is in the spirit of the Punk Movement, but I'd rather not listen to it.

On record, the situation is slightly evened out—not being able to see Billy Idol as he vocalizes on his self-named solo debut (Chrysalis), the temptation to want to punch his face in isn't quite so strong. As for Hell's latest, *Destiny Street* (Red Star, dist. by Jem), it doesn't capture the Hell persona as well as it's projected live, probably due to new band members Ivan Julian (guitar) and Vinnie de Nunzio (drums)—both of whom are far better attuned to Hell's songs than the album's players (guitarist Naux and ex-Material drummer Fred Maher). Still, it's far more interesting to listen to Hell go for it and not reach it than it is to hear Billy Idol's pitiful Monkee-punk with no other aspiration than to sell records.

—Jon Tiven

A 1982 Cannes Film Festival entry, director Susan Seidelman's *Smithereens* exhibits a genuine affection for the kooks who inhabit it.

BLOW UP

Take one improbable heroine, add an irregular love triangle, beat with a rock soundtrack (the Feelies, Richard Hell), fold in a gritty urban environment, and sprinkle liberally with punk rock clichés and you have the makings of **Smithereens**, the kind of "midnight movie" that only the French would dare call Art. But they invented new wave, remember?

A 1982 Cannes Film Festival entry, director Susan Seidelman's Lower East Side Story attempts to capture the characters and lifestyles of the New York new-wave ghetto during the last days of the seventies with mixed results. Suffused with pop iconography and situational comedy, *Smithereens* exhibits a genuine affection for the kooks who inhabit it, despite some ridiculous, unrealistic episodes.

Seminal punker Richard Hell rises above the stereotypical burnt-out musician with a naturalistic performance that could only have come from personal experience. His portrayal of Eric is an innovative riff on the amoral anti-hero, epitomized by Jean-Paul Belmondo in countless French flicks, but it is Susan Berman as the impossibly gauche Wren who sits restlessly at the film's emotional and moral center. Too bad *Smithereens* couldn't have delved deeper into the roots of her desperate boredom and stardust instead of

Roger Jett (left), Susan Berman, and Richard Hell contemplate the harmful side-effects of group sex, in *Smithereens*.

bouncing her around in a plunky parody of Pauline. When has the womanly art of a truly tragic character, an example of what it's like to be alienated amongst your peers in the anomie decade. But then, she seems to understand what it feels like to be exploited for your wackiness. "Everyone's a little weird these days," she explains. "It's normal."

—David Keeps

GREASY SHOP OF HORRORS

Photo by Peter Cunningham

Little Shop of Horrors' Hy Anzell (left) and Lee Wilkoff green-thumbing their way to stardom.

In 1960 Roger Corman, master of schlock shock films, did a three-day wonder called ***Little Shop of Horrors***, a cute tale of a down-and-out pair of florists and their man-eating plant. It became a cult hit, secured Corman's place at history's quickie-movie king and paved the way for dozens of cheap imitations.

Howard Ashman and Alan Menken have adapted the old film into a new musical currently on Off-Broadway hit at New York's Orpheum Theater. The play follows the film's plot, where two florists use a man-eating plant to gain fame and fortune and looks backward to its 1960 setting, in much the same way as *Grease* (it even includes a trio of sheet harlequins who read *Famous Monsters of Filmland* as they warble). The true stars of the show—besides Hy Anzell's hilarious Mushkin the florist—are Martin Robinson's puppets who portray the various stages of Audrey II, the singing Venus Man Trap.

The music is just sleazy enough to please, but not nearly as down and dirty as it should be. It's certainly the eighties successor to *Rocky Horror*.

—Tom Sciacca

TANKS FOR THE MEMORY

They're called sensory deprivation tanks, but there is actually a lot of sensory stimulation going on in there; you create your own. You step into a dark tank with ten inches of Epsom Salt-saturated water, and your mind runs rampant.

One guy thought he saw the future in there. "Prophetic vision of a.d. 2000: he wrote. 'No nukes, no money, no ownership, yes love.'"

You're vulnerable to phosphenes (light patterns created by the brain in the absence of light), as well as dreams, images, childhood recollections, and strange sounds. The "trip" has been likened to hallucinogenic drugs, except that it's generally relaxing and you can always reach for the escape hatch.

Mike Hutchison, a writer who's been in isolation tanks more than once, vividly remembers his first time. "I was getting a lot of visual static—checkerboard patterns, stars, and spirals. I opened my eyes, which had no effect. Sometimes the visions were just pictures of faces saying things. I had one childhood recollection: when I was three in Pittsburgh, we had blinds with a drawcord that I used to suck on. It had a very odd taste. I hadn't thought about it for twenty to thirty years, but that taste came back to me."

The significance of the particular images or memories that come up is best left to analysts, but it's safe to say that the random things you'll see in isolation may not be so random. "I dreamt that I picked up a hitchhiker" one (paranoid) person relates. "He began talking nonstop, and I looked at him, wondering if he was going to hurt me. Finally, I said, 'Are you always like this?' 'Well, I'm tripping now,' he said. I opened my eyes and realized that I was dealing with my fears about letting go."

"There was a palace that came up on a tongue of black cloud," remembers someone else. "Its gate was

Everything was behind a veil. Next time I want to see

One guy found himself thinking about his old barber who'd become upset

with large wings soars down

The visions reported most

bows. Many feel as if they're

heartbeats ("I heard my

it was my neighbor's disco,"

though one person said he

said she felt as if crystals of

her throat, a reminder

the isolation tank isn't

ways a purely blissful ex

perience.

which you're willing to re

MYTH-BEGOTTEN

It's possible that the best fantasy you'll read this

warrio (by Cather ne

Moore). Otherwise poor

up trapped in the unpeopled horror of **Jack Dann's The Last of Ancient Sorcerers** (Avon), under the misappre-

a stunning novel about a priest and priestess of the Sumerian Mother Goddess

Inquisition days and find true love through their an cient religion. It's all true

Werewolf of the Military (I use the term loosely) world. Now you can have your

You've worn the T-shirt

weight: now read the book **Whisperer** (Ace). One guy

every story the real ques tion with such an uncertain

Most are reprints, mingling classics with the forgotten and should-be's. Since nothing links them but the subject, they range from lyrical

sophisticated vitality. Editors **Jack Dann** and **Gardner Dozois**

(neat trick, considering!) not for the cross-eaze-and-w

den unicorn cards cover the most-honest release of **The Grey Mane of Morning** (Bantam) probably won't

Isn't a very good book. Highly anthropologically-real brief nomads trek past

nothing happens! It's hard to believe the a the same **Jack Dann**

Black Mountain set in the same world of wanderer rid

Actually there is hope. If you're willing to walk boldly into the children's section of your library and ask for **The Dorrinaga!** (Atlantic Little Brown) by **Meredith Ann Pierce**

slave girl already had an love with him. The writing is flawless, the world created m

ot publisher has just paid big bucks for this one. get to it before the masses do.

As an antidote to Drake's

might try the first two books of **C. J. Cherryh**. The Alchemist series **Brothers of Earth** and **Hunter of Worlds** and **The Faded Sun: The Kesrith** (Ace/Charter). A

Ellen Kushner

CRYPTICA

In the Clinch ▸ [illegible] Mona Mooney [illegible] take over and decrease that castra[illegible] can depth by storing [illegible] playing. If you drop through effect [illegible] hadn't told you stamped out from a new. Also in some parts out perpendicular might have avoided detection. The next would be to somehow make the dirt less dangerous. Accordingly the developers hilarious clowns may [illegible] in each tunnel, preferably [illegible] ignorator hormone research in which two of [illegible] species were mated to manufacture against you know. What's wit Once upon the love bugs became mechanically involved because the genitalia did [illegible] correctly. They eventually died.

Small Trade ▸ Projected was the Odo and Jim which required the duplication of [illegible] which moved to appropriate scenes on the screen. But long before man in 1954 [illegible] and Bert Goode had abandoned the idea of synchronizing time and film. Their idea was to trigger the release of [illegible] through [illegible] by [illegible] signals from the movie itself. It just work the scents ingested too long and piled in [illegible] one another. In that by the end customers were downwind in a suffocating impossible to breathe atmosphere.

Pigeon Post ▸ Through the archaeology [illegible] [illegible] has little difficulty [illegible] ing homework across continents and beyond. The stratosphere have need help when [illegible] transporting air package thirty mile. Help from pigeon. Since January a four day a week pigeon shuttle service has been carrying microfilm from the company's Sunnyvale [illegible] to [illegible] station thirty miles across the mountains to the [illegible] a new [illegible] operation company moved information transmitted has proved prohibitively costly compared to the soaring pigeons. And they [illegible] side of [illegible] interested in by Herbert Fuller egg is with a penchant [illegible] pigeon.

Beach Clip ▸ The [illegible] manifesto reads: As man has caused poisons to rain down about the bowed head of the [illegible] [illegible] cockroach to you and in fellowship have the multinationals raised [illegible] and unbelievable horrors [illegible] our heads. Since the roach has survived all that and more in [illegible] million years and since the few [illegible] decade of tumbling [illegible] rise of pollution [illegible] again as has roach hormone extract [illegible] the same for humans so he's petitioning the FDA to expedite the approval process for his Super Roach Hormone. For only he hasted from specially bred super roaches and blended with vitamins and minerals. Gregor's panacea has already [illegible] several followers who swear by the stuff. Rumor has it the whole thing is a ploy preliminary to his next project to establish a nationwide [illegible] where people cheer.

Keeping a Cool Head ▸ Say you're driving down a sweltering city street with sunshine pouring on your aching head. You rove on with a hot but the thought of a sweaty rim weighing on your scalp makes you boil even warmer. What if the hot were shingled in [illegible] and [illegible] Massachusetts have come up with a gadget that an electrical system of cooling or overheated brow by directing [illegible] the device consists of two parts: electrodes, one of which is heated causing the other to cool down. The cold element is kept in contact with the head power for the gadget is [illegible] though the manufacturers suggest a small cell but [illegible] believe a hot rod solar panel would do the trick.

Marie Kayton

IT'S ONE HUNDRED YEARS AFTER 1984. THE GOOD NEWS IS THAT BIG GOVERNMENT IS NO LONGER A PROBLEM. THE BAD NEWS IS THAT ROBOTS HAVE DECIDED THE HUMAN RACE IS OBSOLETE AND HAS TO BE ERASED. YOU - THE **ROBOTRON 2084** VIDEO GAME PLAYER ARE MANKIND'S SAVIOR, A GENETIC SUPERMAN WHO MUST SAVE THE LAST HUMAN FAMILY (DADDY MOMMY, AND MIKEY) EUGENE JARVIS, WHO DEE GNED **ROBOTRON**, BELIEVES THAT THIS SCENARIO IS NOT ONLY POSSIBLE, BUT LIKELY.

ROBOTRON IS A FUN GAME YOU GET TO KILL LOTS OF ROBOTS AND MONSTERS SOME OF WHOM MIGHT REMIND YOU OF PEOPLE YOU WENT TO SCHOOL WITH. IT'S VERY FAST MOVING. YOU NEED SUPERHUMAN REFLEXES AND COORDINATION TO DO WELL. EVEN HIGH-SCORING GAMES ARE NOT LONG-LASTING UNLESS YOU GET REAL HOT AND SCORE A MILLION OR SO.

THE TRICK ON EVERY LEVEL IS TO AVOID THE ROBOTS AND THEIR WEAPONS. YOU SCORE BIG BY SAVING FAMILY MEMBERS AND THERE'S MORE OF THEM AS THE LEVELS GET HIGHER. I GUESS THEY'RE CLONES.

BECAUSE IT'S STILL THE LAST HUMAN FAMILY. ASSUME THAT THE GAY POPULATION AREN'T WORTH SAVING BECAUSE THEY DON'T FORM FAMILY UNITS. THE BUILDING BLOCKS OF CIVILIZATION. DITTO FOR THE SINGLES SCENE AND THE ELDERLY. THEY'RE ALL ROBOT FOOD IN 20 YEARS. GOOD NEWS FOR RACISTS: THE LAST HUMAN FAMILY IS WHITE.

ROBOTRON IS THE FIRST VIDEO GAME WITH A STORYLINE THAT'S SPELLED OUT FOR YOU RIGHT FROM THE BEGINNING. UNFORTUNATELY IT ALSO ENDS THERE. YOU NEVER LEARN WHAT HAPPENS TO THE LAST HUMAN FAMILY YOU SPEND 25¢ AND A LOT OF TROUBLE SAVING THEM. BUT YOU NEVER FIND OUT IF THEY LIVE OR DIE.

IT REALLY WOULDN'T MATTER, THOUGH, EVEN IF THE LAST HUMAN FAMILY MADE IT PAST THE HULK, **TANK**, **GRUNT** AND **BRAIN ROBOTRONS**. THE INCEST THAT WOULD BE NECESSARY FOR THE HUMAN RACE TO SURVIVE WOULD PRODUCE A RACE OF MORONS, CRETINS, AND IMBECILES.

ON THE OTHER HAND, THE MORE THINGS WOULD CHANGE, THE MORE THEY'D STAY THE SAME.

JOHN HOLMSTROM

The Theory of Heavolution

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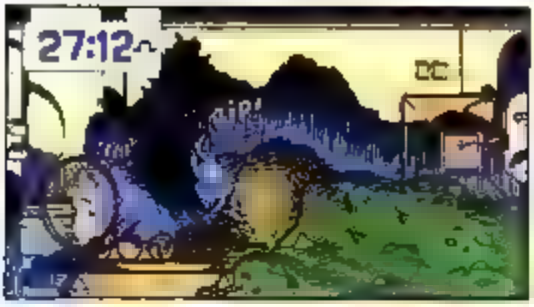
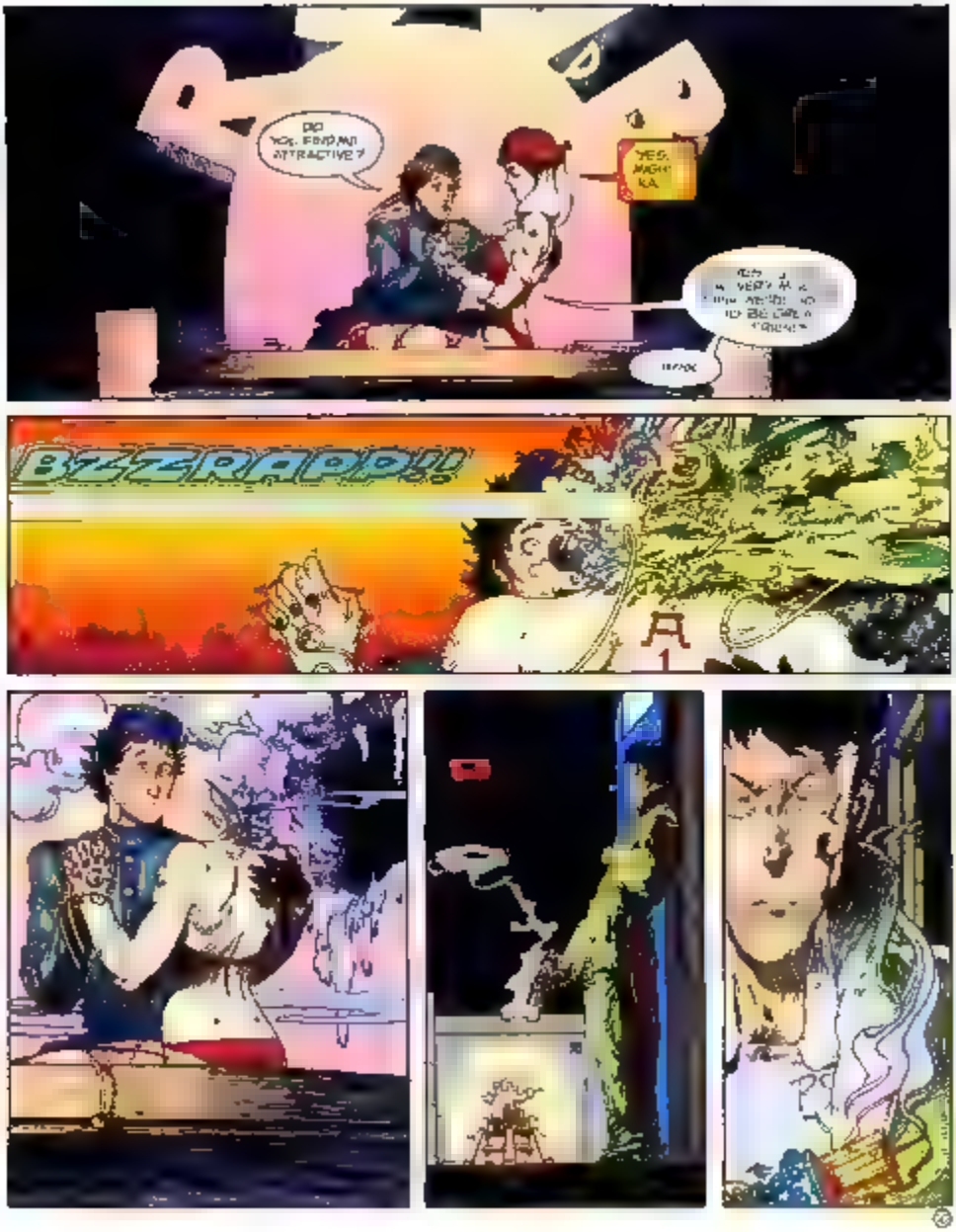
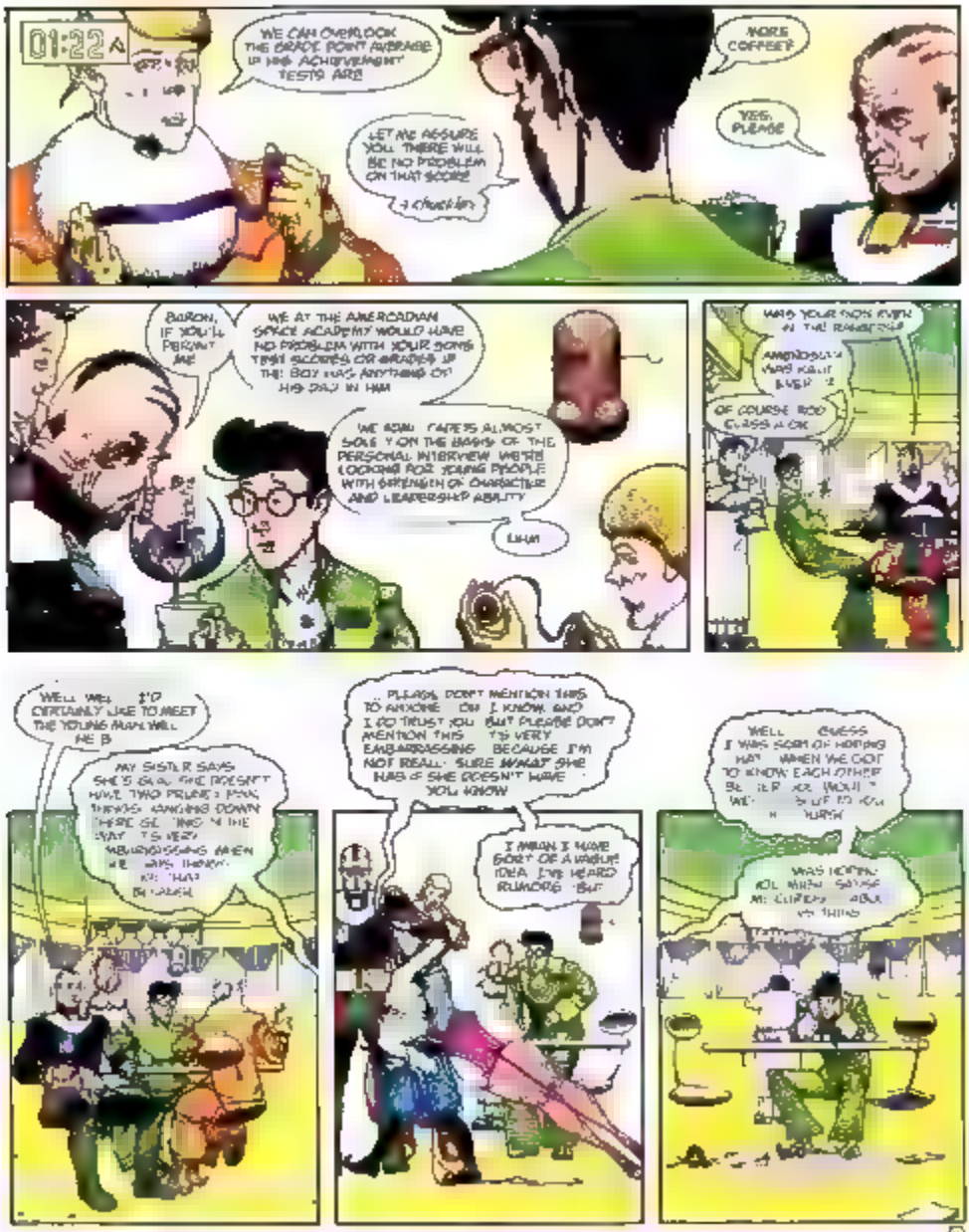
STARSTRUCK

IN THE FIRST EPISODE WE MET DR. BARRY BAZAR OF SEVEN YEARS AGO AND HIS SON ALIF, A GIRL TEENBRAINED TELEPATHIC WHO IS JUST ABOUT UP TO SNUFF. [illegible]




DO YOU FIND ME ATTRACTIVE?
YES, MAGNA KA.
BZZZRAPOW!


01:22 A
WE CAN OVERLOOK THE GRADE POINT AVERAGE IF HIS ACHIEVEMENT TESTS ARE
MORE COFFEE?
YES, PLEASE
LET ME ASSURE YOU THERE WILL BE NO PROBLEM ON THAT SCORE
(CHUCKLES)
BARON, IF YOU'LL PERMIT ME
WE AT THE AMERODAIAN SPACE ACADEMY WOULD HAVE NO PROBLEM WITH YOUR SONS TEST SCORES OR GRADES IF THE BOY HAS ANYTHING OF HIS DAD IN HIM
WE SEE THAT'S ALMOST SOLELY ON THE BASIS OF THE PERSONAL INTERVIEW. WE'RE LOOKING FOR YOUNG PEOPLE WITH STRENGTH OF CHARACTER AND LEADERSHIP ABILITY
UH-HM
WHO'S YOUR MOM EVEN IN THE RANKINGS?
OF COURSE ROD CLASS IS OK
WELL, WELL I'D CERTAINLY LIKE TO MEET THE YOUNG MAN. WILL HE B
MY SISTER SAYS SHE'S GLAD SHE DOESN'T HAVE TWO PEOPLE'S MINDS THINGS AROUND THERE GET MIXED UP THE WAY IT'S VERY NEUROTICSOME WHEN WE WAS THERE. KIND OF
PLEASE, DON'T MENTION THIS TO ANYONE. OH I KNOW, AND I DO TRUST YOU BUT PLEASE DON'T MENTION THIS IT'S VERY EMBARRASSING BECAUSE I'M NOT REALLY SURE WHAT SHE HAS IF SHE DOESN'T HAVE YOU KNOW
I MEAN I HAVE SORT OF A VAGUE IDEA I'VE HEARD RUMORS BUT
WELL GUESS I WAS SORT OF HOPING MAY WHEN WE GOT TO KNOW EACH OTHER BE IF YOU WOULD WE'D LIKE TO ASK
WAS HOPING YOU MIGHT SPEAK ON MY CLIENT'S BEHALF ON THIS
11

NO, NO, NO! IT'S JUST THAT I'VE RECENTLY TAKEN AN INTEREST IN ENGRAVING MYSELF IN STONE!
THAT'S WHAT THE KID OF WHAT WE'RE ABOUT TO DO IS KNOW ABOUT
SO WHAT WE MAKE A PACT
WHAT'S THE NAME OF THIS AREA?
OH NICE THEN A. BY WE ARRIVE TOMORROW NIGHT
I'M A WORLD WHERE ANY CIRCUMSTANCES OF HERE IN MY MOUTH
AND AGAIN
THAT'S VERY HARD IN MY MOUTH
WHAT YOU THAT I SAY
WOW IT'S IN YOUR MOUTH

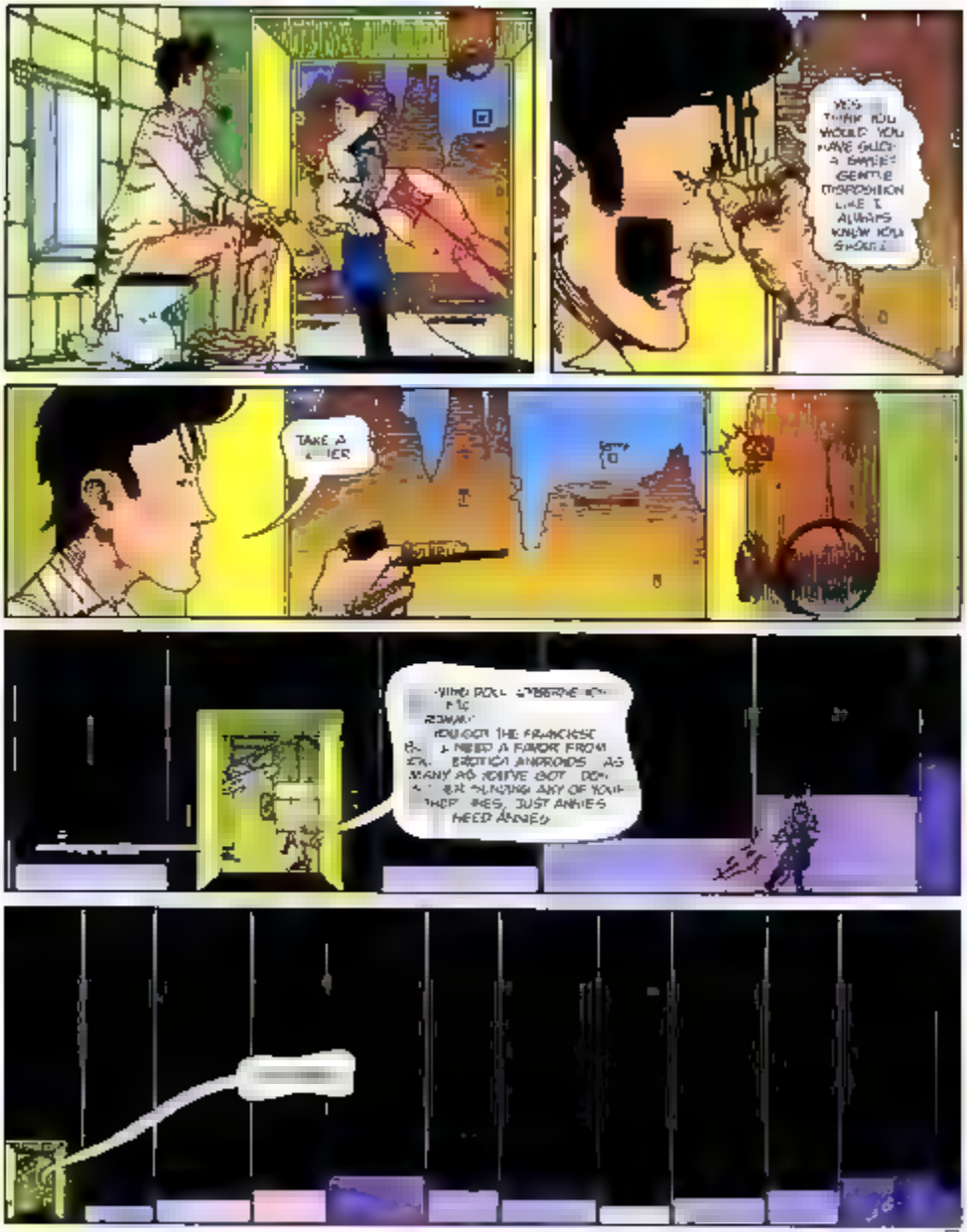
MY SISTER WAS BE SPECIAL IF PERFECT WHICH SHE ENTER TO WHERE IT WE ARE. AND MY INFANCY IS THAT SHE BAL DOESN'T MEAN BAD IS SHE WAS HAD SO CUTE SOMETHING ELSE TO DO WITH HER
WITH THIS KIND OF CREDIT WE COULD BUILD OUR TABERNACLE AND LAUNCH THE CHRISTIAN TOO
VERY KIND OF THE BARON BUT I CAN'T BE WONDERING
THE LORD WORKS IN MYSTERIOUS WAYS

WHERE WAS CASSIE?

I WALK INTO HER ROOM A WHILE SHE WAS SLEEPING AND TRIED TO TOUCH HER, BUT SHE WAS JUST PRETENDING TO BE ASLEEP

DAD FOUND OUT AND DIDN'T SPEAK TO ME FOR THREE MILLION LIVES.
HE SAID HE COULD HAVE NOTHING TO DO WITH A SON WHO HAD NO MORE BALLS THAN THAT
THIS KIND OF TALK MAKES ME VERY NERVOUS

I HAD A PET SHREEGUM NAMED SPIKE...
BIP!
BUT DAD THOUGHT I WAS GETTING TOO ATTACHED, SO HE TOOK HIM, BUT GAVE ME SPIKE'S VITAL ORGANS FOR MY COLLECTION AS A LESSON IN LIFE
BAP!
BIP!
I WAITED UNTIL DAD WAS GONE BEFORE I THREW UP
I'M EARTHING
WOULD YOU LIKE TO SEE SPIKE'S VITAL ORGANS?
I KEEP THEM IN A BOX NEXT TO MY BED


YES, I THINK YOU WOULD YOU HAVE SUCH A SWEET GENTLE DISPOSITION LIKE I ALWAYS KNOW YOU SHOULD
TAKE A LOOK
I NEED A FAVOR FROM EX- EROTIC ANDROIDS AS MANY AS YOU'VE GOT DON'T BE RUNNING ANY OF YOUR TRICKS, JUST ANNIES NEED ANNEY

TO BE CONTINUED

ZIPPY

... AM I MERCHANDISED YET ??

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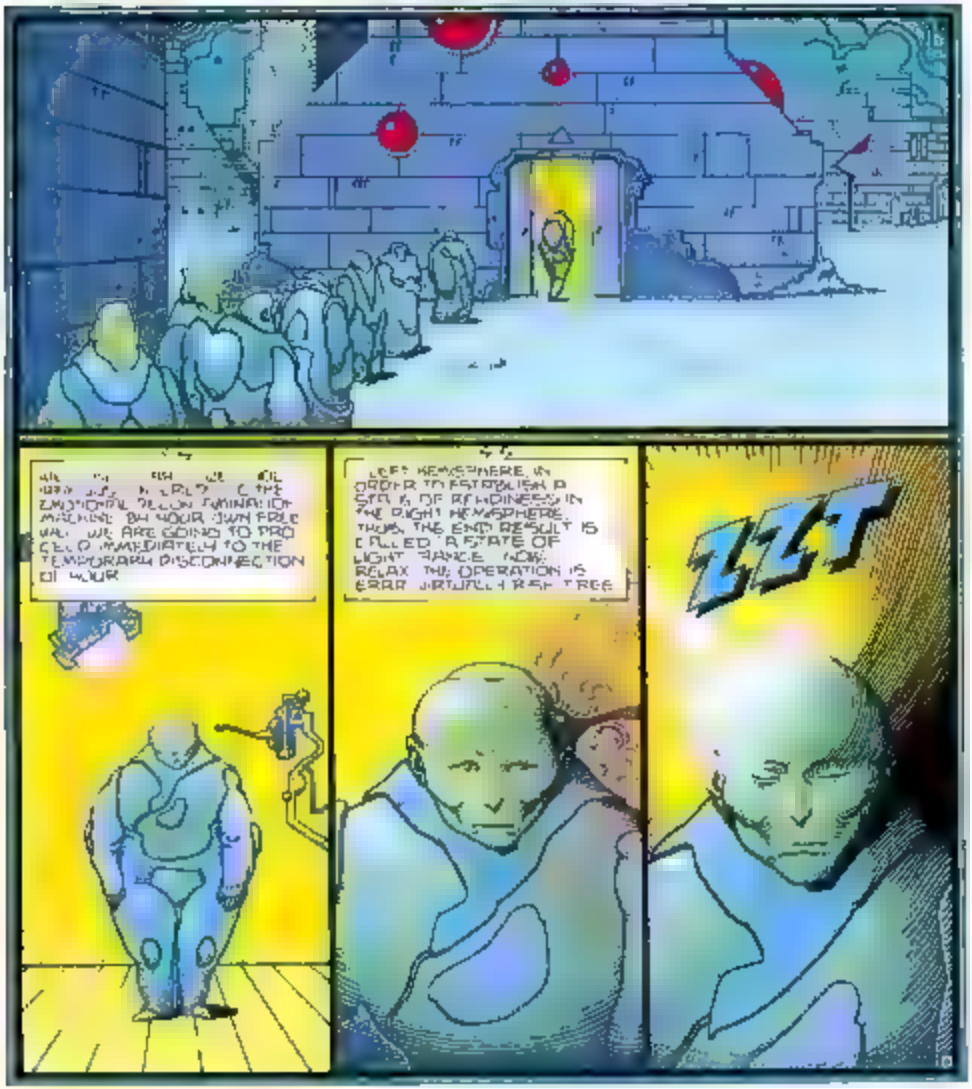
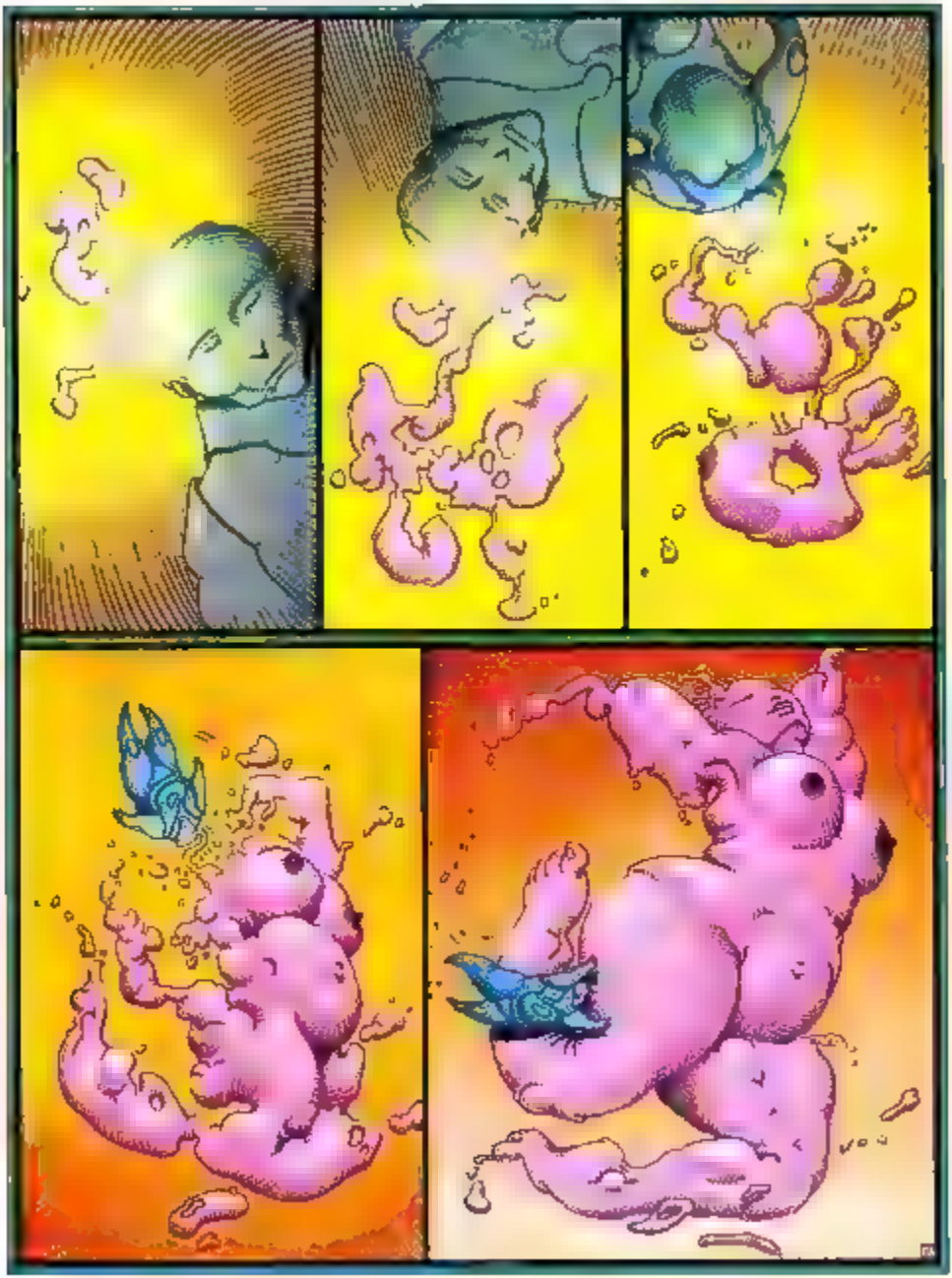
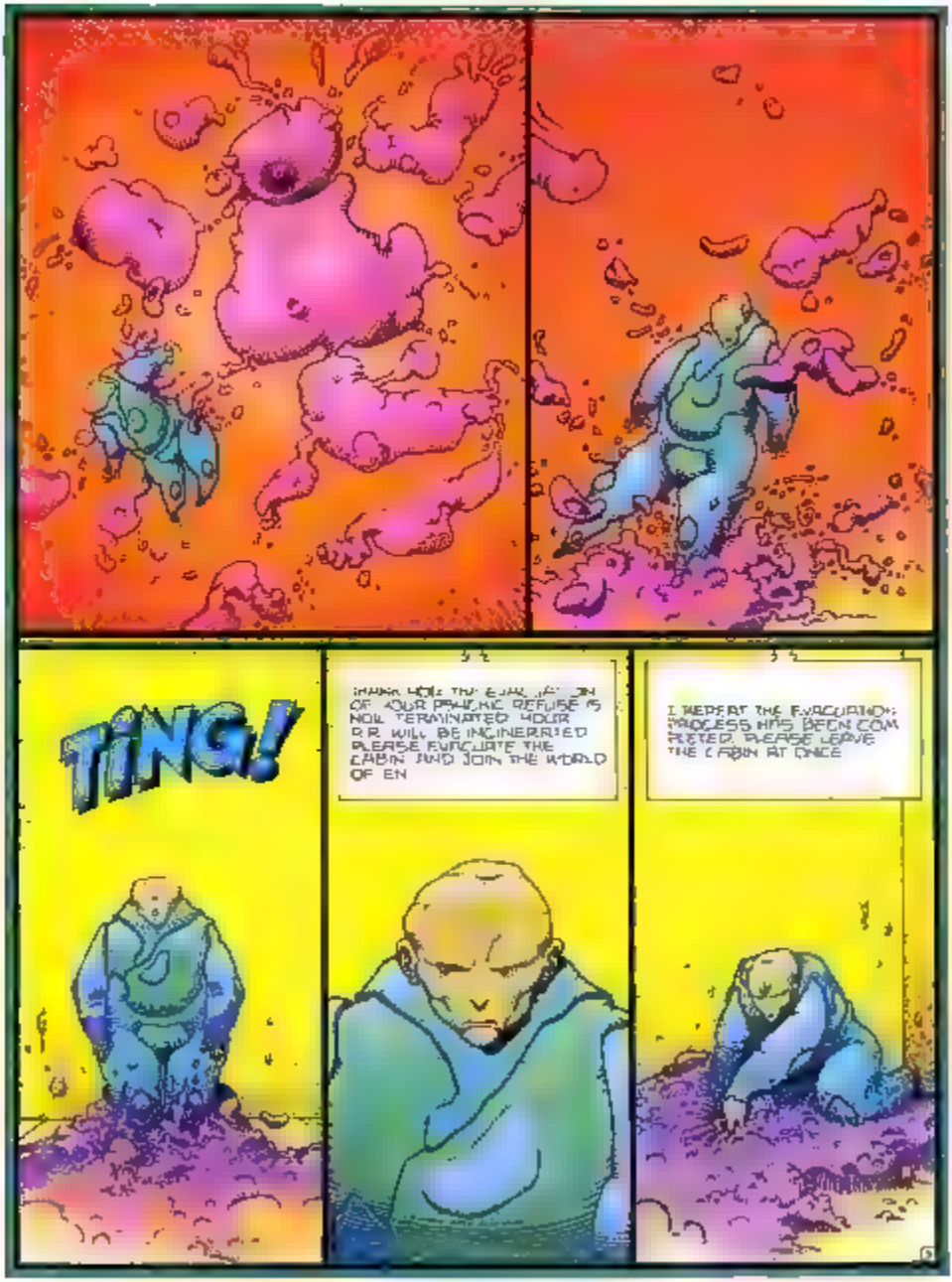

LEFT HEMISPHERE, IN ORDER TO ESTABLISH A STATE OF READINESS IN THE RIGHT HEMISPHERE, THUS, THE END RESULT IS CALLED A STATE OF LIGHT TRANCE. NOW, RELAX. THE OPERATION IS ERAR JIRTUELL I RSH TREE
ZZZT




TING!
THANK YOU. THE EVACUATION OF YOUR PSYCHIC REFUSE IS NOW TERMINATED. YOUR P.R. WILL BE INCINERATED. PLEASE EVACUATE THE CABIN AND JOIN THE WORLD OF EN
I REPEAT THE EVACUATION PROCESS HAS BEEN COMPLETED. PLEASE LEAVE THE CABIN AT ONCE

AND REJOIN THE WORLD OF MEN. I REPEAT THE EVACUATION PROCESS HAS BEEN COMPLETED. PLEASE LEAVE THE CABIN AT ONCE
YOUR PSYCHIC REFUSE WILL BE REGENERATED
BOUM BOUM
BOUM BOUM
CAZZ'ART

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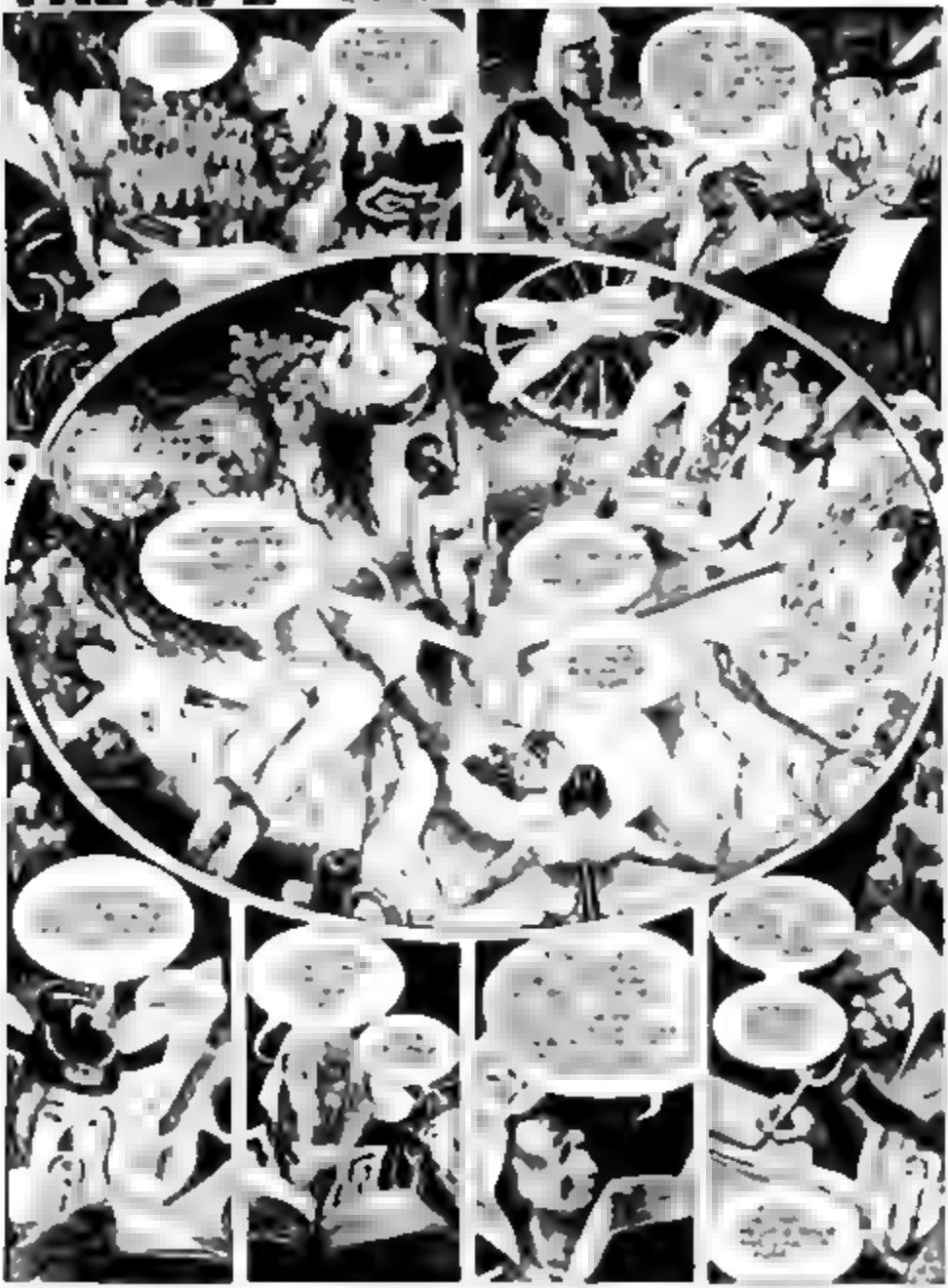
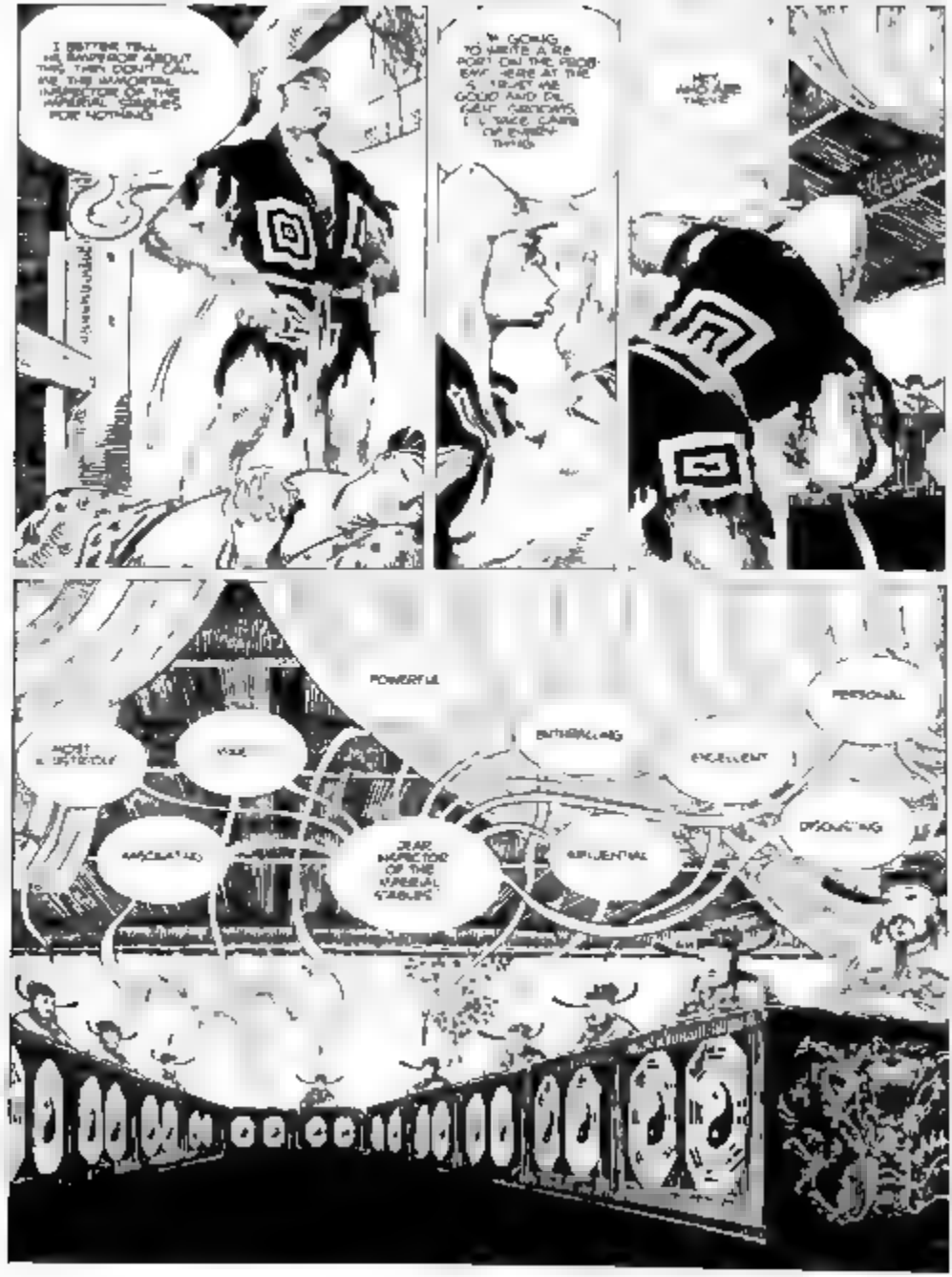


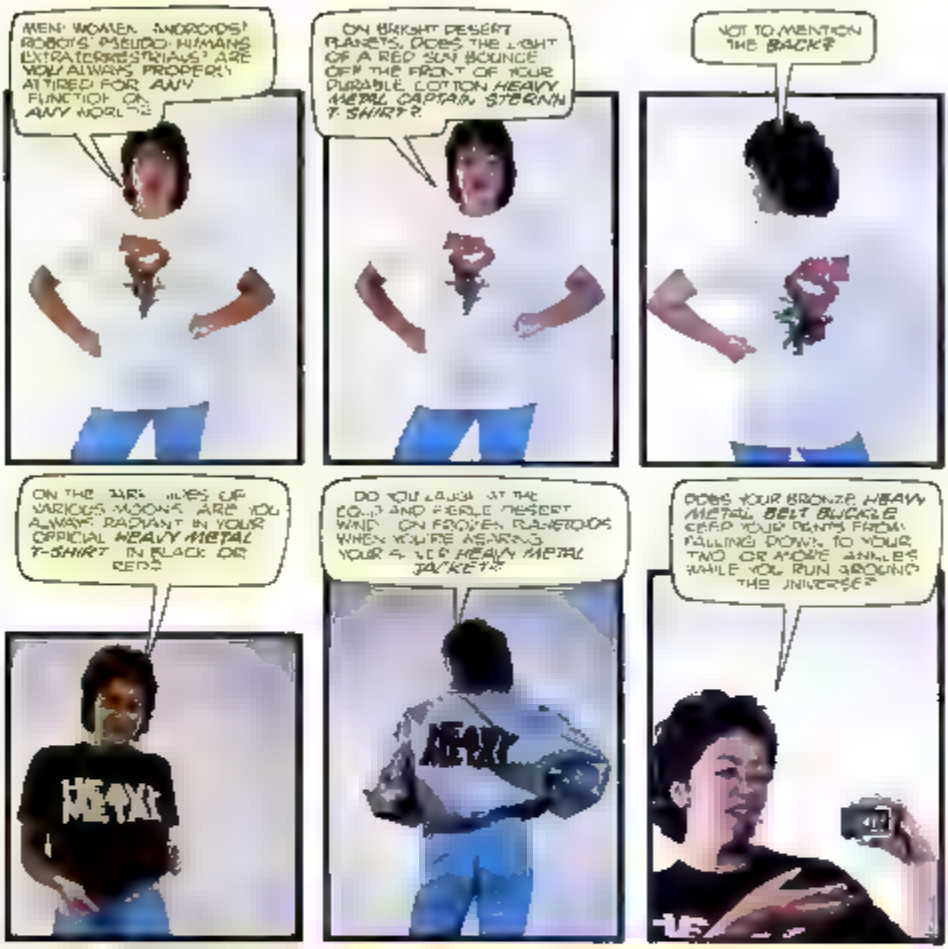
SWWRRROOM
SWUIISH

AND WITH HIS TOOLS OF MAGIC, HE SOARS AND SEES THERE AT A DISTANCE, SOME CREATURE, TO THE OUR OF THE MIDNIGHT
BOOM
STOP
TUMP
TUMP
TUMP
HOW DO WE KNOW THAT YOU ARE REALLY THE GREAT WIZARD?
AND NOW I CAN BE OF SOME ASSISTANCE
THERE IS GOOD RECOMMENDATION
THEN PERHAPS YOU'D LIKE TO SEE SOME MAGIC

O POWERFUL EMPEROR OF SPACE WITH PRESENCE...
THROUGH WHERE IS THE YOUNG APE?
HERE, I AM HOW'S GOING, EMPEROR?
HONCHO, YOU REALLY ARE AN OVERANXIOUS LITTLE DEVIL. YOU CAN'T LEAP THE EMPEROR ON THE BACK. YOU MUST LEARN HOW TO BEHAVE IN THE PALACE.
I HAVE HEARD THAT YOU CAN DO EXCEPTIONAL TRICKS WITH YOUR ENCHANTED WEAPON! LET ME SEE.
GLORIOUS MAJESTY! IT'S VERY HEAVY!
GO, GIVE IT TO THE MINISTER OF KING
GOD SAVE THE EMPEROR! AAHHH
I THINK I UNDERSTAND HOW THIS ERE WEAPON IS MULTI-PURPOSE. AM I CORRECT IN ASSUMING IT'S A VIBRATOR AMONGST OTHER UNUSUAL UNDER-WORLD THINGS PERSONAL COME ROUND SEE ME ONE OF THESE NIGHTS AT THE IMPERIAL APARTMENTS. I KNOW THE GIRLS WANT TO MEET YOU. SEE PECULLY KIDDA
CROK


I BETTER TELL HIS EMPEROR ABOUT THIS. THEN DON'T CALL ME THE IMMORTAL INSPECTOR OF THE IMPERIAL STABLES FOR NOTHING!
I'M GOING TO WRITE A RE-PORT ON THE PEGS-BAY HERE AT THE STABLES. THEY'RE GOOD AND DE-SERVE COMMEND-ATION. I TAKE CARE OF EVERY-THING.
POWERFUL
PERSONAL
EXCELLENT
INFLUENTIAL
DEAR INSPECTOR OF THE IMPERIAL STABLES

OH, NO!


MEN! WOMEN! ANDROIDS! ROBOTS! PSEUDO-HUMANS! EXTRATERRESTRIALS! ARE YOU ALWAYS PROPERLY ATTIRED FOR ANY FUNCTION ON ANY WORLD?
ON BRIGHT DESERT PLANETS, DOES THE LIGHT OF A RED SUN BOUNCE OFF THE FRONT OF YOUR DURABLE COTTON HEAVY METAL CAPTAIN STERNN T-SHIRT?
NOT TO MENTION THE BACK?
ON THE MOONS OF VARIOUS MOONS ARE YOU ALWAYS RADIANT IN YOUR OFFICIAL HEAVY METAL T-SHIRT IN BLACK OR RED?
METAL
DO YOU LAUGH AT THE COLD AND FEARLESS DESERT WIND ON FROZEN PLANETOIDS WHEN YOU'RE WEARING YOUR 6.5 OZ HEAVY METAL JACKET?
METAL
DOES YOUR BRONZE HEAVY METAL BELT BUCKLE KEEP YOUR PANTS FROM FALLING DOWN TO YOUR TWO OR MORE ANKLES WHILE YOU RUN AROUND THE UNIVERSE?
METAL
WELL IF YOU HAD FOUR TENTACLES AROUND A PAIR OF SCISSORS AND CLIP THIS COUPON & ORDER YOUR HEAVY METAL APPAREL TODAY!
OR HOP IN A TIME MACHINE AND GO BACK AND ORDER HM-WEAR YESTERDAY!
METAL

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ZZZZZ
WOOPSIE
DARLING
HUGGY WUGGUMS
?
NOW YOU WAIT RIGHT THERE 'TIL MAMA GETS BACK
HUBBA HUBBA
COP A SNORT O' DAT MOUSE!
NEED WANT
I GOT A BREAK DOWN HER FRANTIC PSYCHOTIC DEPENDENT SCHIZO SO SHE CAN BE A BE HERSELF I KNOW! A GIFT
I'LL GIVE HER SOMETHING FANCY
WIF NO PRESERVATIVES

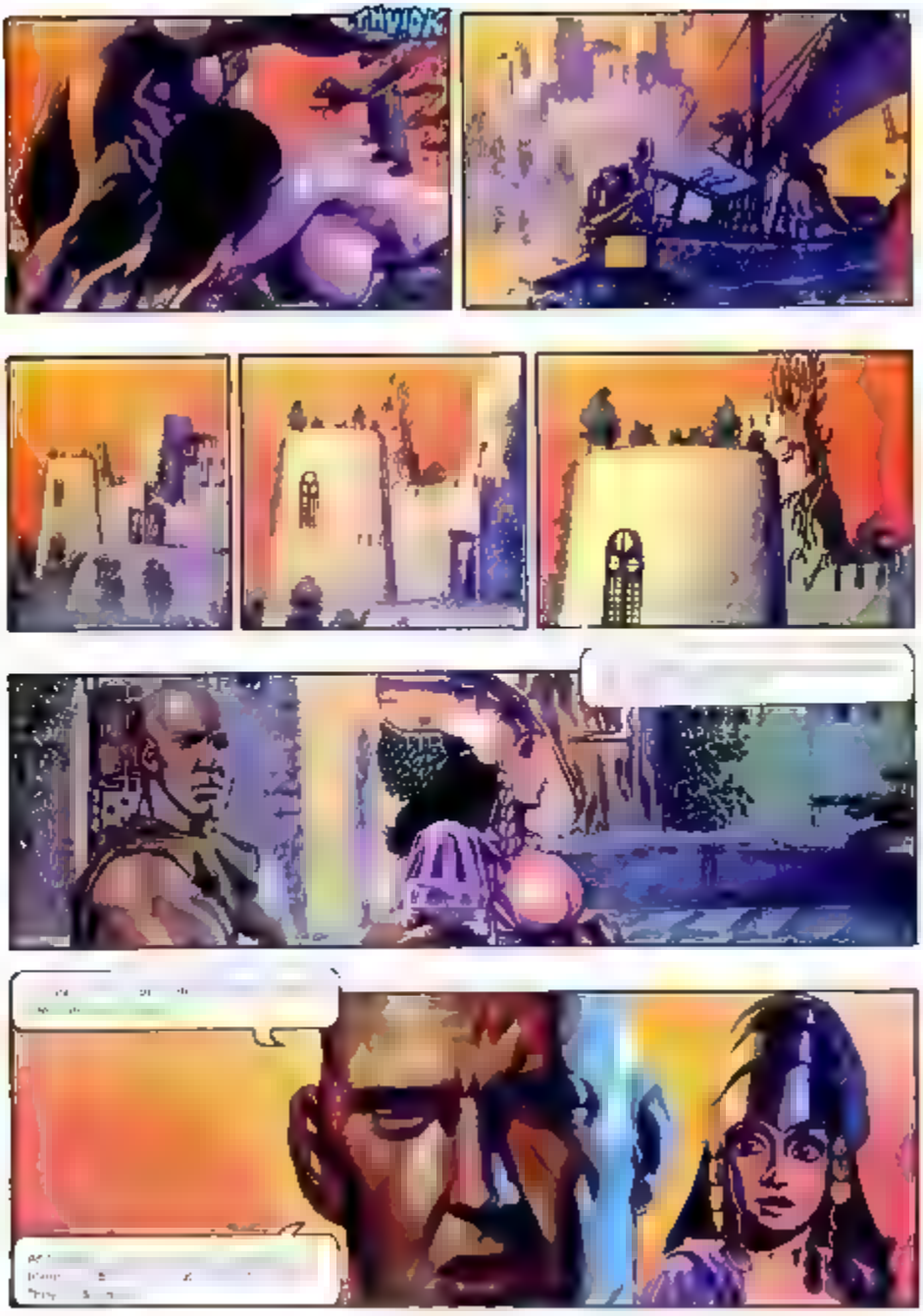
JEEEEESUS!
KILL IT!
Z
AHHHHHHH
!Z!

DEN II

last issue: Den and Musia escaped the Drakmir attack. They were on their way to Montreal, unaware of the fact that the Drakmirs had surrounded them.

GUTTER?
YYAAAAUUUUGH!

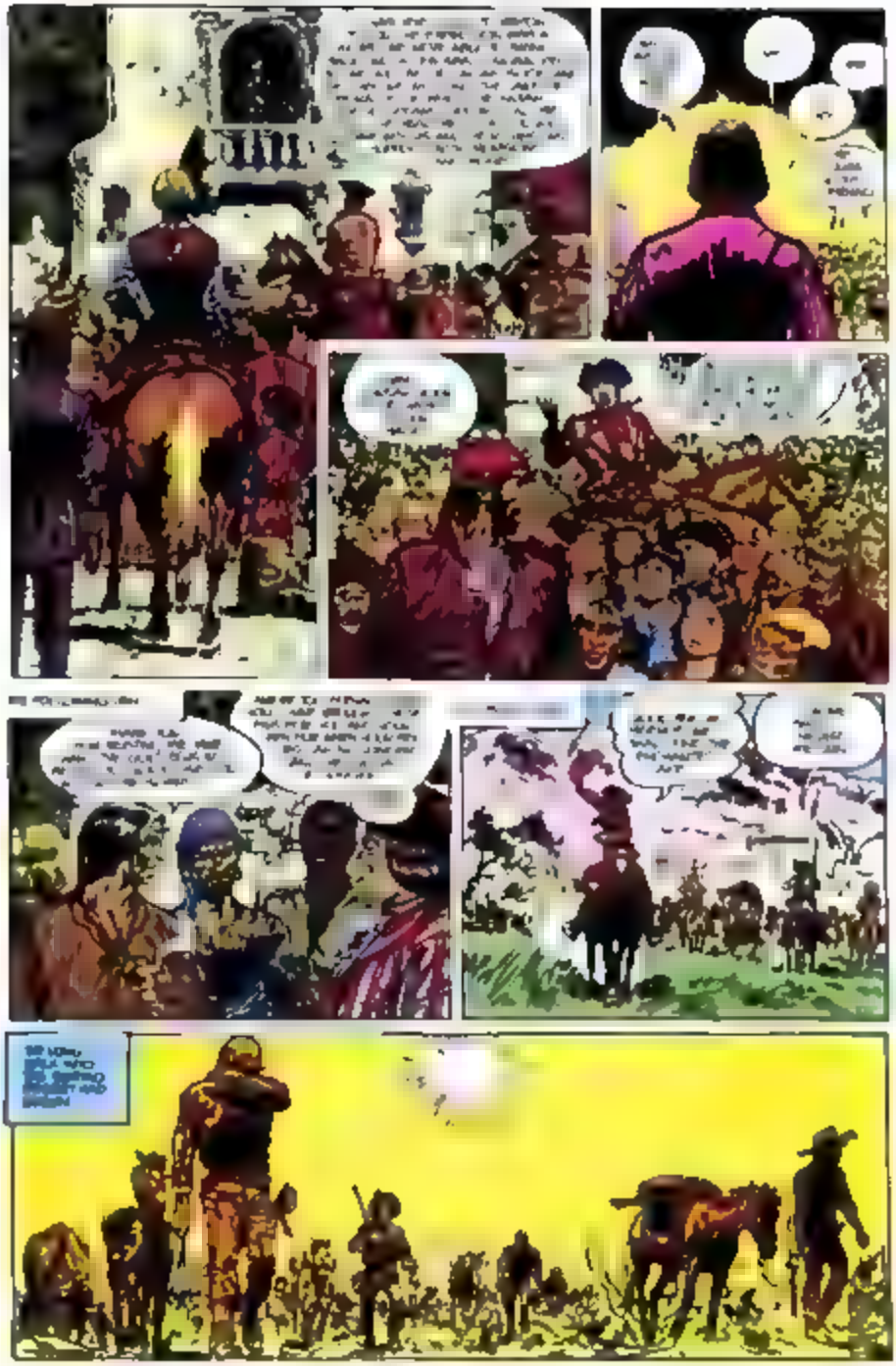
HAUGH!

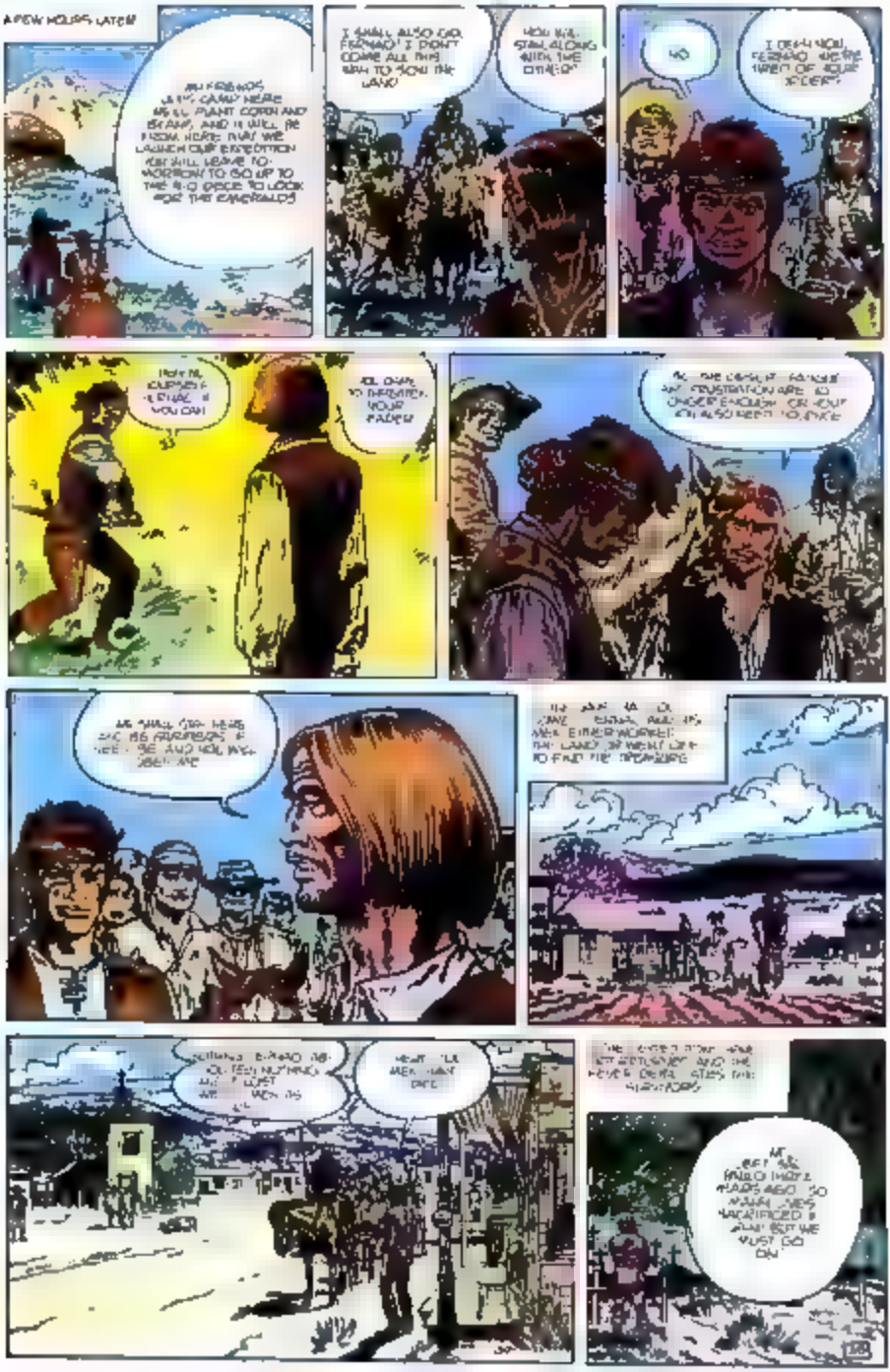

THVIOK

A Chamber
Kill him!

THE EMERALD LAKE

by Moebius




A FEW HOURS LATER
MY FRIENDS, THIS CAMP WILL BE OUR BASE. WE WILL PLANT CORN AND BEANS, AND IT WILL BE FROM HERE THAT WE LAUNCH OUR EXPEDITION. WE WILL LEAVE TOMORROW TO GO UP TO THE HILL PIECE TO LOOK FOR THE EMERALDS
I SHALL ALSO GO, FERNAND! I DON'T COME ALL THIS WAY TO SEND THE LAND!
NOW WE SHALL ALONG WITH THE OTHERS!
NO
I DEAL NOW, FERNAND, WE'RE TIRED OF YOUR STORY!
I DON'T KNOW, CLEMENTE, I THINK IT WOULD BE BETTER IF YOU DID!
GO DOWN TO PARAGUAY, YOUR FATHER
AT THE BEGINNING, FRIENDS AND FRUSTRATION ARE SO CLOSELY LINKED, OR ELSE WE'LL ALSO KEEP TO SPACE
WE SHALL STAY HERE AND BE FARMERS. IF YOU DO NOT WILL JOIN ME
THE NEXT DAY, THE EXPEDITION LEAVES IN SEARCH OF THE EMERALDS
SOMEWHERE BEHIND US, OUR FRIENDS ARE LOST FOREVER
WHAT THE HELL WAS THAT?
WE DON'T KNOW WHO WE'RE DOING, STEPS ON THE MOUNTAINS

VRAGAEZ

Three of the phantom guards lumberingly drop formidable weight present him with Karzel's hip which divides the city into two throwing one half back among the steps of the false equator leaving the other in the dominion of the gods for the sake of his treasure

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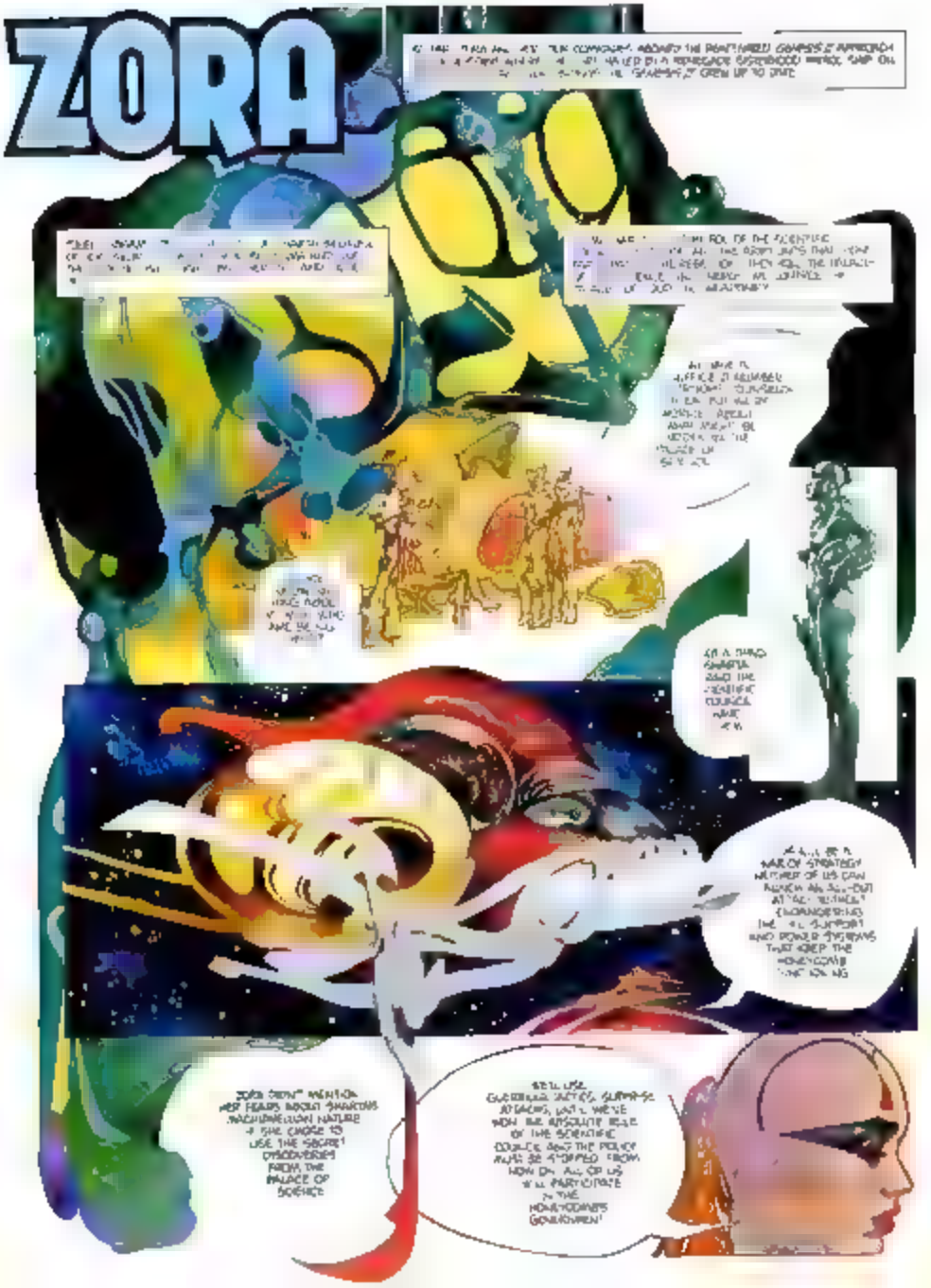
ZORA
AS A THIRD GENERATION MEMBER OF THE SCIENTIFIC COUNCIL, I HAVE ALWAYS BEEN AWARE OF THE DANGERS INHERENT IN THE USE OF SCIENCE.
AS A THIRD GENERATION MEMBER OF THE SCIENTIFIC COUNCIL, I HAVE ALWAYS BEEN AWARE OF THE DANGERS INHERENT IN THE USE OF SCIENCE.
AS A THIRD GENERATION MEMBER OF THE SCIENTIFIC COUNCIL MAKE IT A

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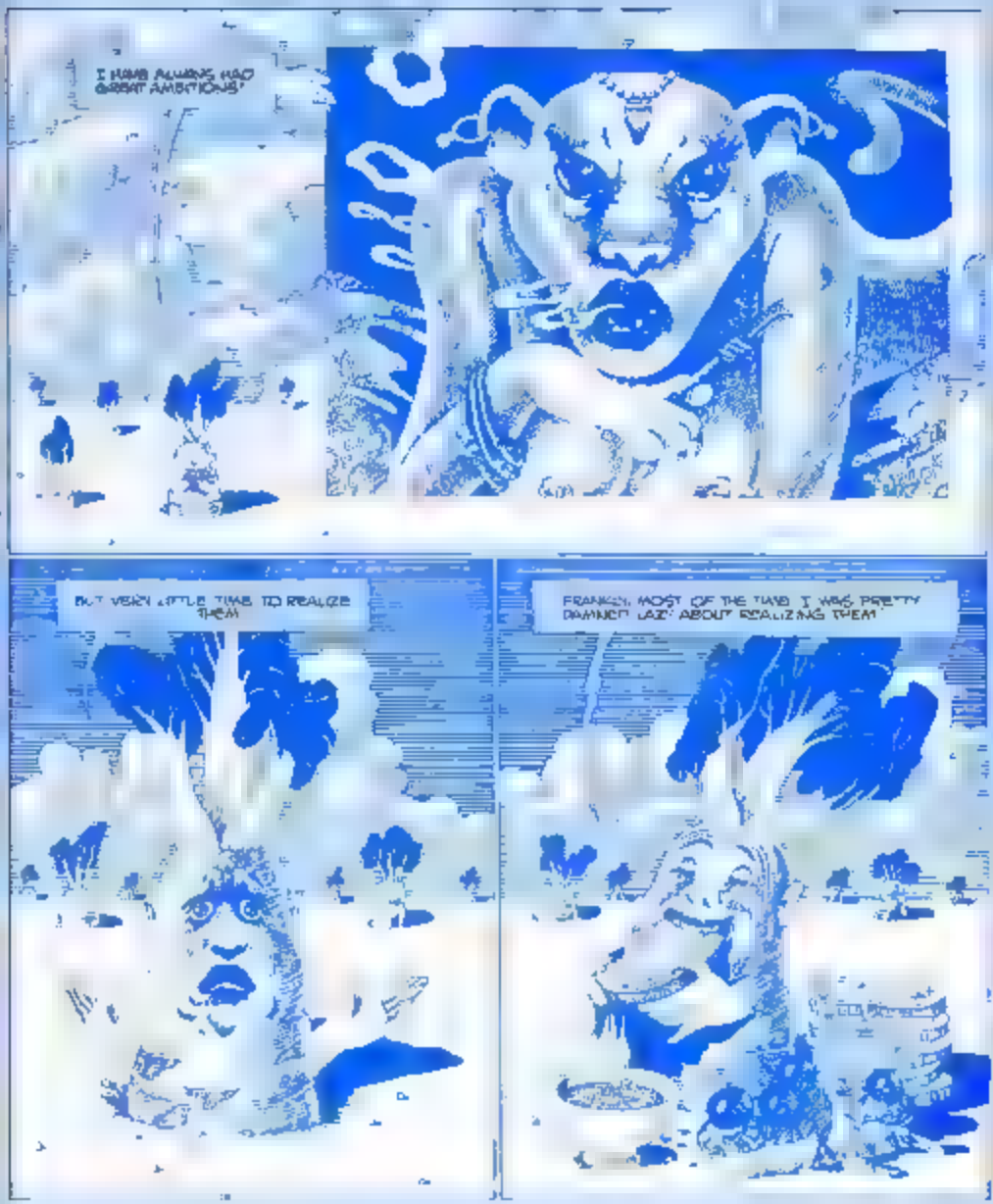
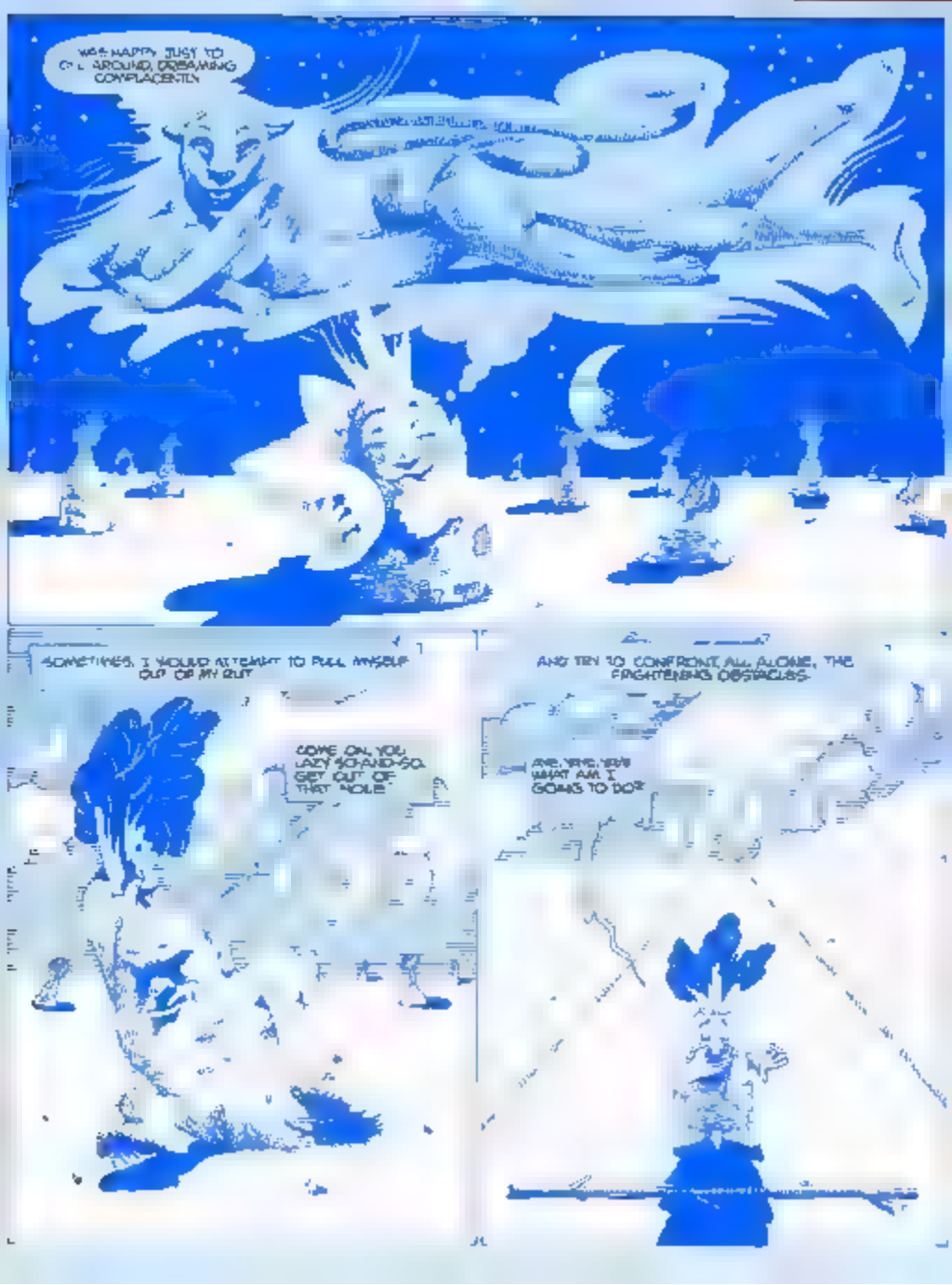
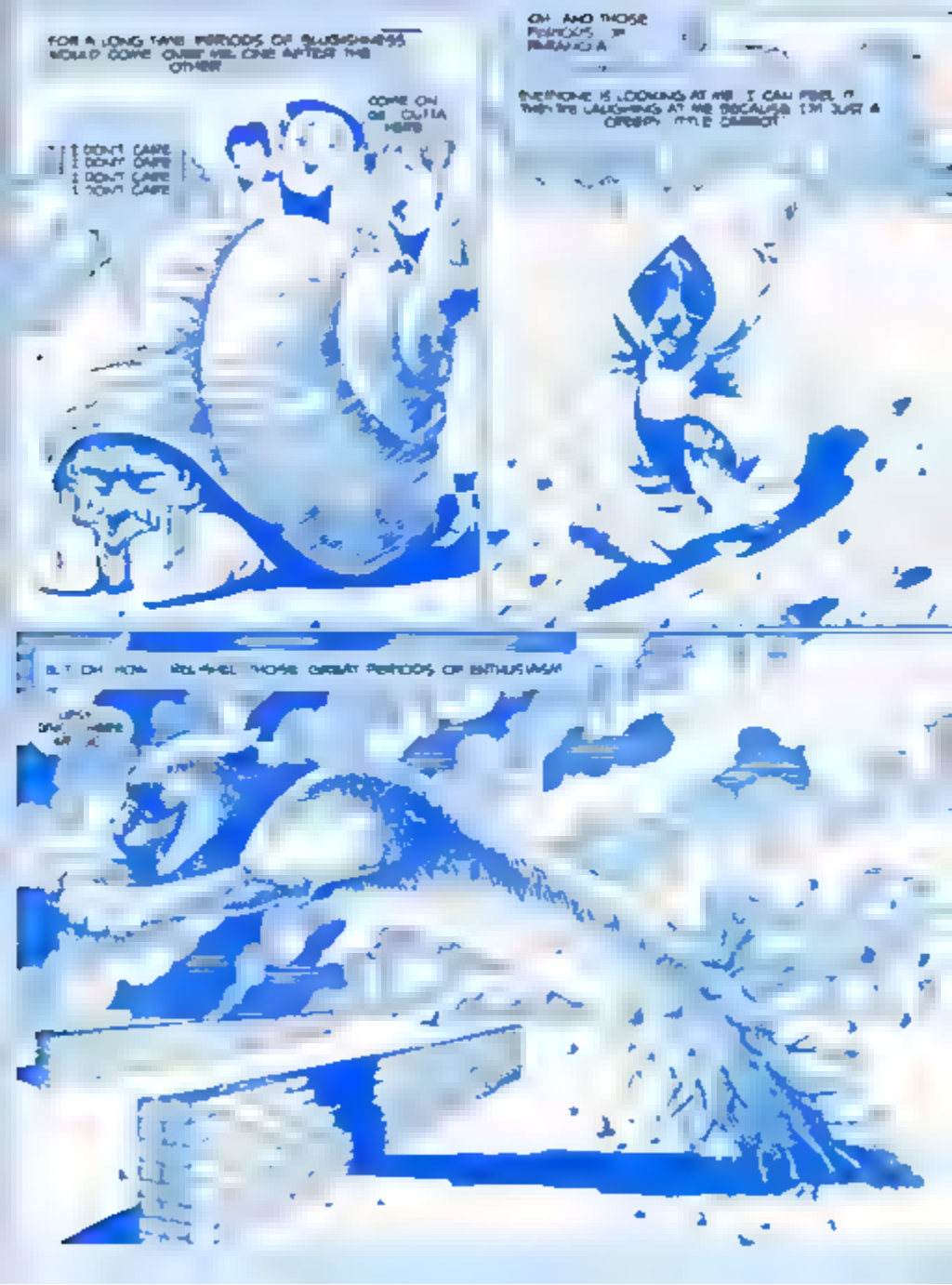
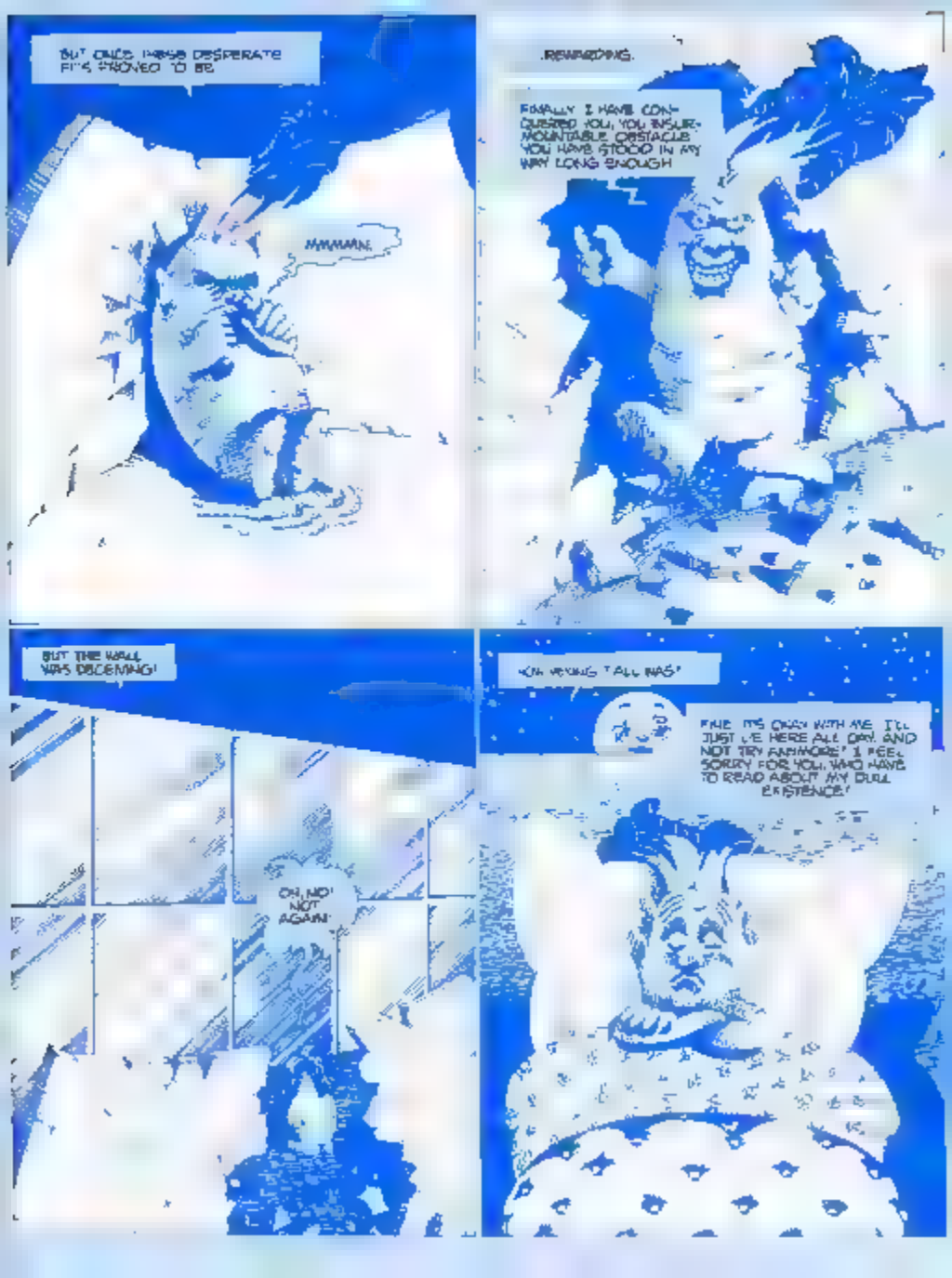
THE LITTLE VEGETABLE WHO DREAMED OF BEING A PANTHER

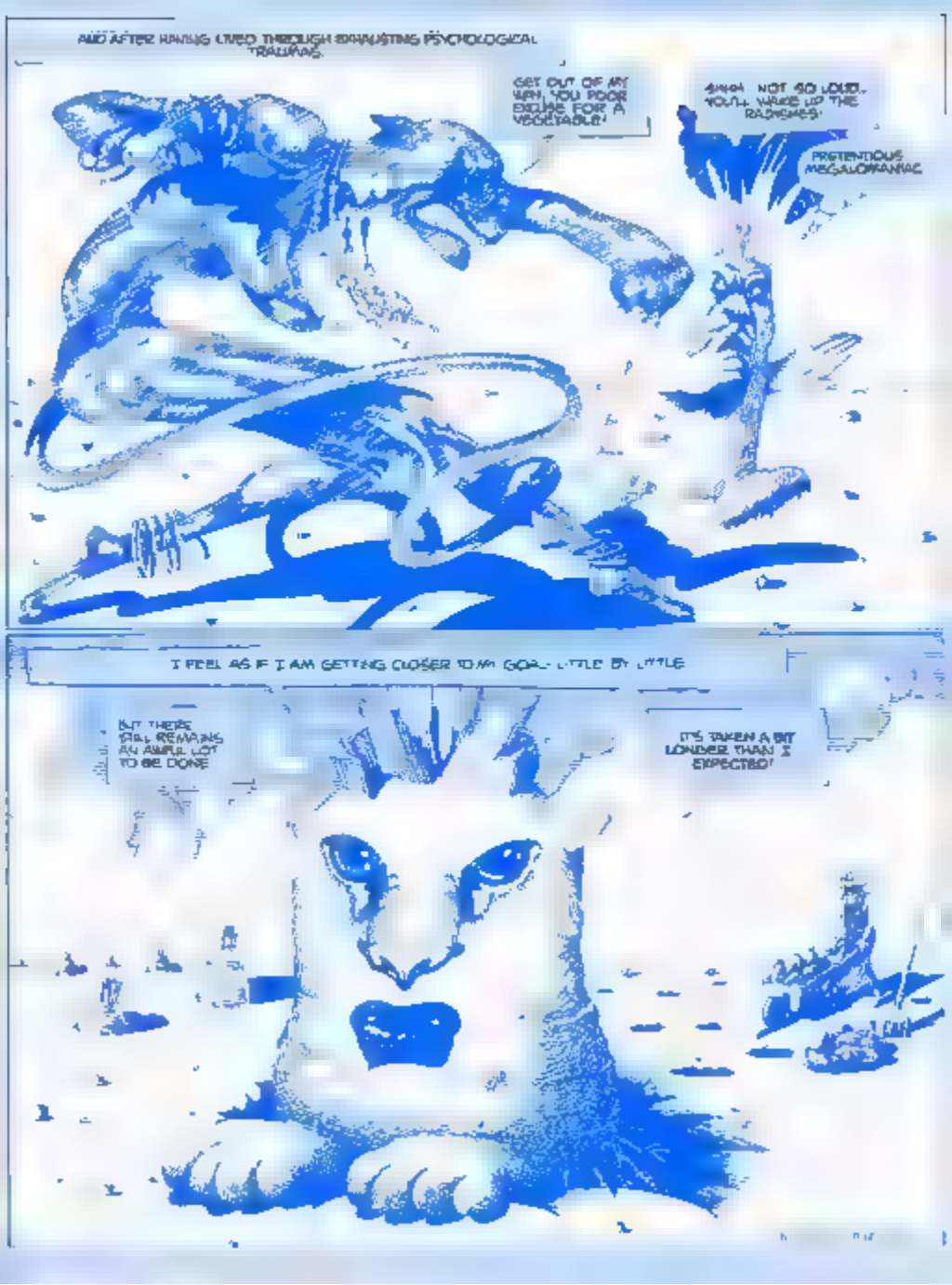

I HAVE ALWAYS HAD GREAT AMBITIONS!
BUT VERY LITTLE TIME TO REALIZE THEM
FRANKLY, MOST OF THE TIME I WAS PRETTY DAMNED LAZY ABOUT REALIZING THEM


WAS HAPPY JUST TO SIT AROUND, DREAMING COMPLACENTLY
SOMETIMES, I WOULD ATTEMPT TO PULL MYSELF OUT OF MY RUT
COME ON, YOU LAZY SO-AND-SO. GET OUT OF THAT HOLE!
AND TRY TO CONFRONT ALL ALONE, THE FRIGHTENING OBSTACLES.
ARE YOU SURE WHAT AM I GOING TO DO?


FOR A LONG TIME PERIODS OF SLUGGISHNESS WOULD COME OVER ME ONE AFTER THE OTHER
COME ON OR OUTTA HERE
I DON'T CARE
I DON'T CARE
I DON'T CARE
I DON'T CARE
OH AND THOSE PERIODS OF PARANOIA
EVERYONE IS LOOKING AT ME I CAN FEEL IT THEY'RE LAUGHING AT ME BECAUSE I'M JUST A GREASY LITTLE CLOWN!
BUT OH NOW RELIVE THOSE GREAT PERIODS OF ENTHUSIASM


BUT ONCE AGAIN DESPERATE FATE PROVED TO BE
MMMMM
REWARDING.
FINALLY I HAVE CONQUERED YOU, YOU INSURMOUNTABLE OBSTACLE. YOU HAVE STOOD IN MY WAY LONG ENOUGH
BUT THE WALL WAS CRUMBLING!
OH, NO! NOT AGAIN!
"OH, WOW! 'ALL WAS'
FINE. IT'S OKAY WITH ME. I'LL JUST LIVE HERE ALL DAY AND NOT TRY ANYMORE! I FEEL SORRY FOR YOU, WHO HAVE TO READ ABOUT MY DULL EXISTENCE!

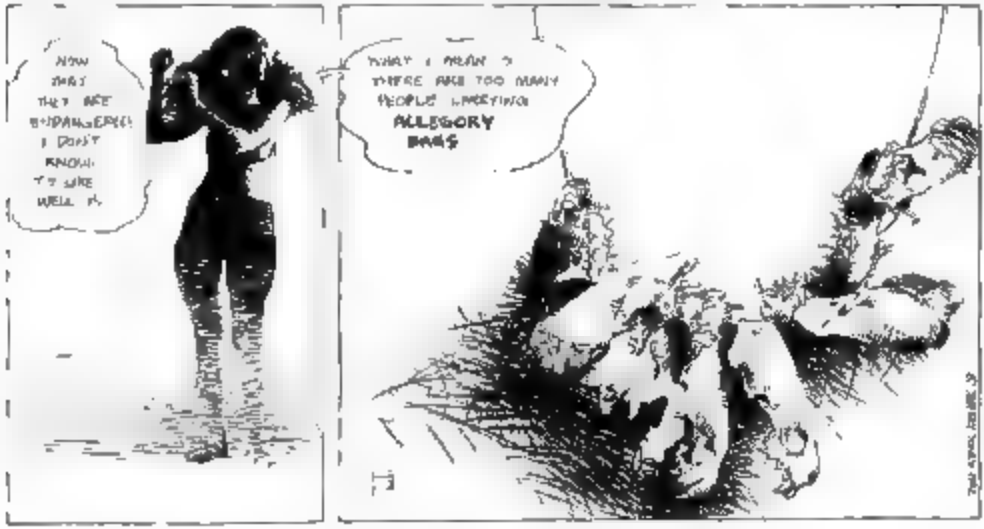
OH, A MAZE 'EM AGAIN! SIMPLY AMUSE!
I'VE TRICKED THEM!
AFTER HE HAS GAILY IGNORED THE FREAKY
BUT HOW ARE YOU GOING TO GET ACROSS THE MAZE?
AND AFTER HAVING DEEPFRIED EVERYTHING
AH, MAY WEAR ONESELF OUT DINING ON VEGETABLES, TOO, AND THEY'RE MALLOWMUSH IN COMPLIMENTED VALUE
AFTER ALL A VEGETABLE IS BEAUTIFUL ESPECIALLY WHEN LOOK AT THOSE GROTESQUE SPUDS OVER THERE YUCCHHH! REALLY UGLY

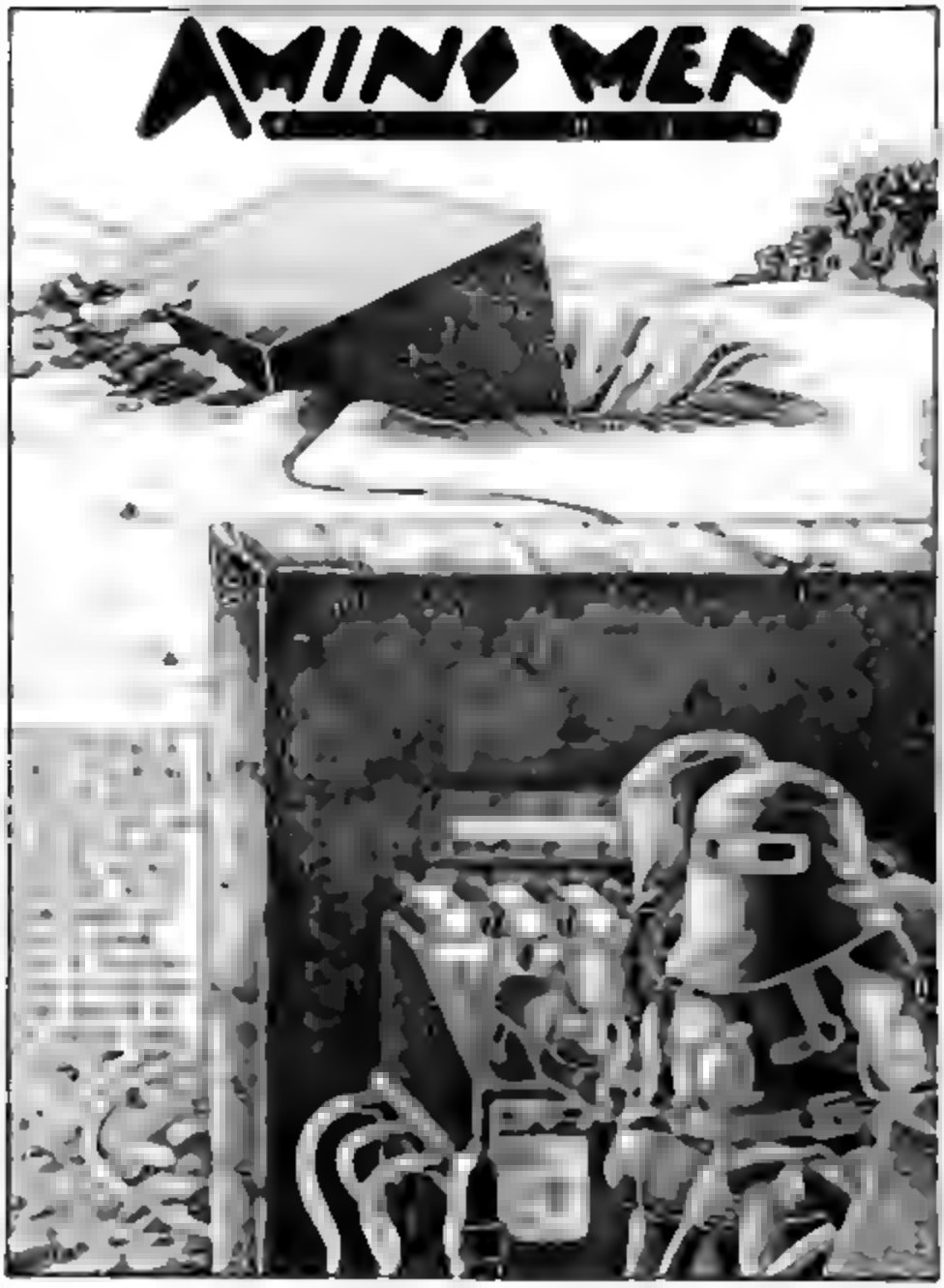

AND AFTER HAVING LIVED THROUGH EXHAUSTING PSYCHOLOGICAL TRAUMAS
GET OUT OF MY WAY, YOU POOR EXCUSE FOR A VEGETABLE!
AHAH... NOT SO LOUD, YOU'LL WAKE UP THE RADISHES!
PRETENTIOUS MEGALOMANIAC
I FEEL AS IF I AM GETTING CLOSER TO MY GOAL... LITTLE BY LITTLE
BUT THERE STILL REMAINS AN AWFUL LOT TO BE DONE
IT'S TAKEN A BIT LONGER THAN I EXPECTED!

I'MAGE

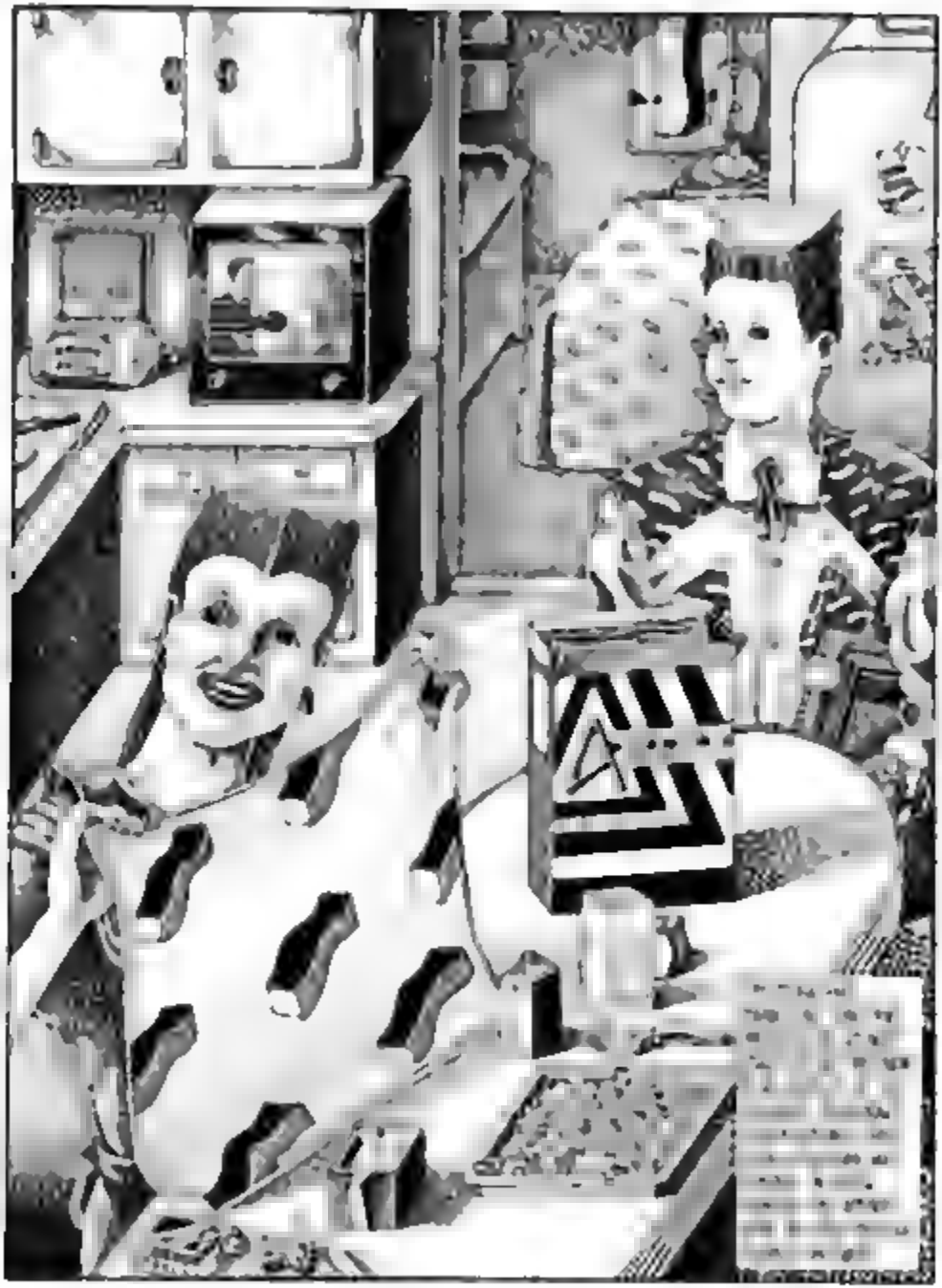
© T. Jones 1982

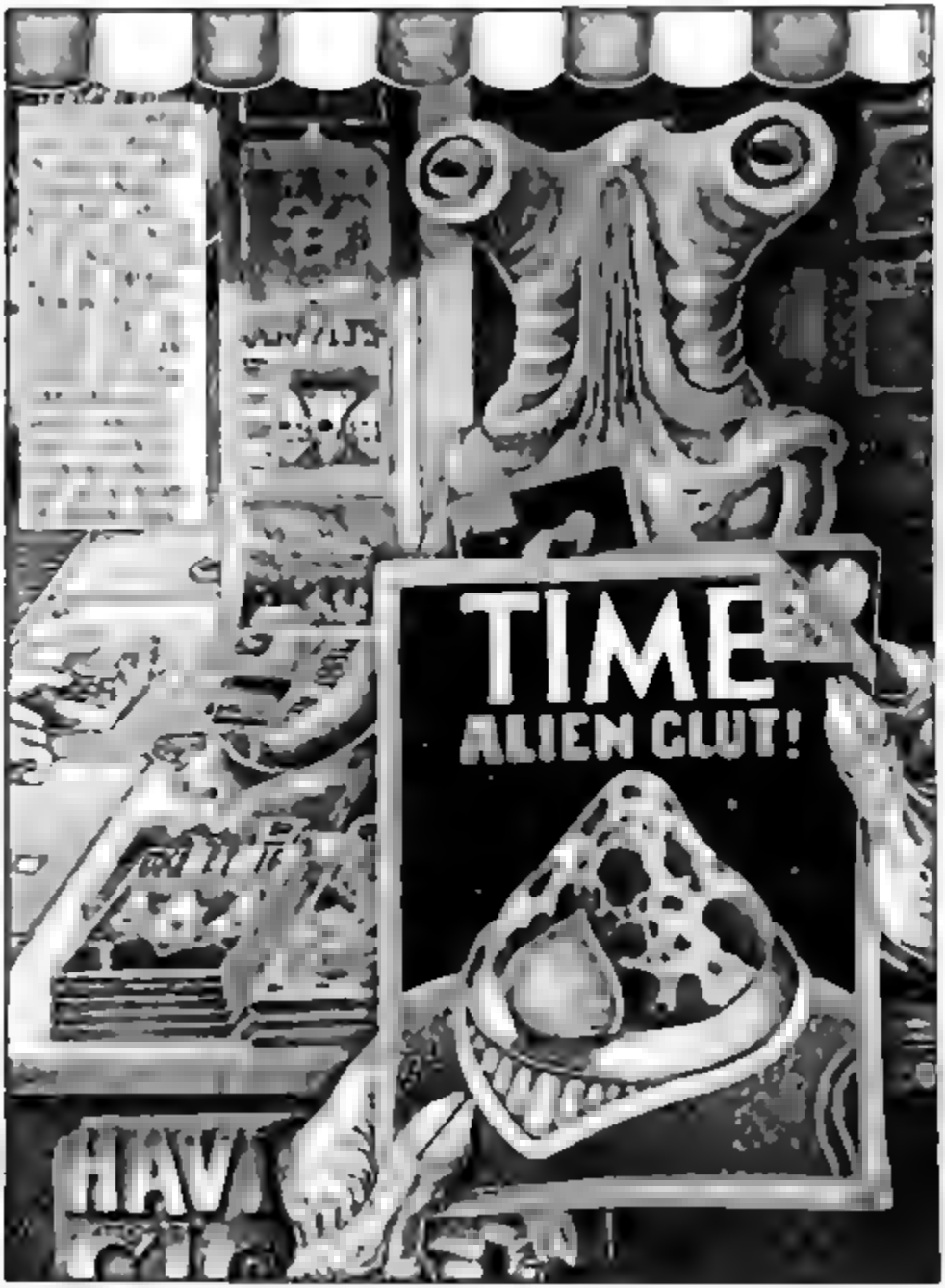
IT'S DIFFICULT TO EXPLAIN YOU KNOW BUT I'LL TRY
BEFORE THE ALLEGORIES WERE RUTHLESSLY PURSUED THINGS WERE MUCH EASIER TO EXPLAIN




AMINO MEN

THE CRAFT WAS ALSO SHATTERING. THE SHIP CONTAINED TWELVE
PROBES SHOWED THE PODS TO BE LARGE GROUPINGS OF AMINO ACIDS THEY WERE BUBBLED AMINO MEN AND HAILED
MENTED VISITORS FROM OUTER SPACE




TIME
ALIEN GLUT!
HAV

JUNE 2050

BY JACK C HARRIS AND KURT SCHAFFENBERGER

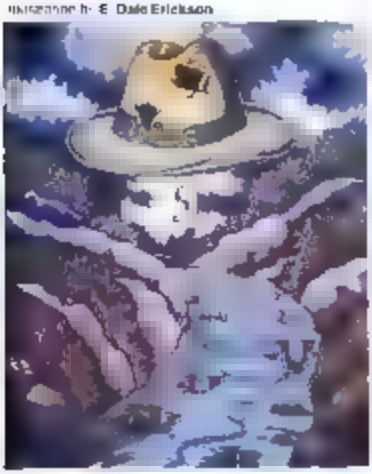
LIFE WILL BE MIRTH AFTER MIDNIGHT IN THE YEAR OF OUR MIRTH IN THE MONTH OF JUNE IN THE YEAR 2050
BUT THERE SHALL STILL BE LAUGH TIME ROOM FOR FESTIVE OCCASIONS
BEHOLD THE PREPARATIONS
AN OPENING OF A MONUMENT TO MIRTH
THE DEDICATION OF THE CITADEL OF THE CLOWN
COMPLETE THE FORTRESS OF THE FUNNY
NEW THRILLS FOR TODAY LAUGHTER IS HEARD
HUMOR IS IN THE FUNNY BONE OF THE BEHOLDER

FROM THE SUBLIME TO THE SURREAL
THE WILL STONE COLLECTION

by Steven Maloff

Illustration by Clayton Anderson

Illustration by E. Dale Erickson



Ten years ago, on his wedding day, Will Stone emerged from San Francisco's city Hall and found himself in the middle of an arts and crafts fair. Witnessing the chaotic marketplace – nearly identical pieces of art with prices in different solar systems – Stone realized that these artists needed management. He bought some cheap stuff, sold it door to door and doubled its money within a week. This, he says, was the beginning of Will Stone Associates.

When *Mother Jones*, a San Francisco-based magazine, used one of Stone's artists' illustrations – a piece resided on a desk at *Newsweek* during "Star Wars" summer – consequently, *Newsweek* interviewed Stone as one of the few art dealers in this genre. With that publicity, Stone was urged to open a gallery in downtown San Francisco, the Will Stone Collection, which celebrated its fifth anniversary this Halloween.

Stone's five-room gallery is located at 566 Sutter Street, and its second-floor location discourages window shoppers; most of his customers are from out of town with the specific purpose of seeing his surreal collection of sculptures, paintings and drawings. His artists' work can be shocking. "Some people walk in, freeze and walk out," says Stone. "And some people start crying. Even with the outrageous art hanging

Illustration by **Dan Dolan**

Illustration by **Arthur Bell**

about. the Wall Stone Collection is a relaxing place to be with warm white walls natural lighting wine and comfortable seating It's a no hassle no hustle atmosphere in fact if customers find that the piece isn't right for their home they may return artwork or exchange it for another piece at any time thus affording a rotating gallery in your own home The gallery has been the site of some of the fantasy art world's biggest exhibits like the original artwork from Brian Froud's *Faeries* and *Luis Royo Ten Years of Underground* s ories

Ostracized from San Francisco's traditional art world, Stone is still one of the most successful art dealers and collectors in the business Stone thrives attributes this to sheer hard work and determination but he'll also admit that his business sense has a lot to do with it

Fantasy is an American tradition The super-block buster movies are fantasy and most of what people see on TV is fantasy Fantasy takes people from their everyday lives and lets them dream of new possibilities And surreal art takes commonplace objects and uses them in a way that make people contemplate reality

With a background in architecture art and sales Stone's career choice seems like a natural But why fantasy and surreal art "I became interested in the

this page: John Christensen

detail of: Michael Fraley

surreal and the fantastic which I was a huge guide to Europe had a lasting impact on me. My degree in study the history behind the art itself, what allure is the art of the illusion. The ripples of its come upon and I believe you can all art make the think about pe social psychological and political situations. Sanitar realism. Sterile lives. Be right all of pressure mythology and it is unreal.

So it's ironic at first seems as realistic as the artists work. After be amp for at the recent Ex Mistic Festival of surreal in California. Some s now at the lecture circuit. And what else. Among the gre studios two new galleries started be visual s video and performance art galleries, a unprecedented art deal multiple and exposure on pay. Maybe deal be Wizard will know of the fantastic and surreal artists represented in the Will Stone collection.

Steven Mabol

For a free brochure write:
Will Stone Collection
dba Surreal Sf
San Francisco, CA 94[illegible]

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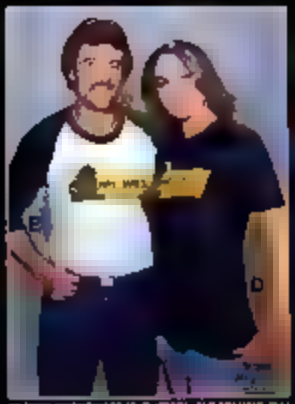

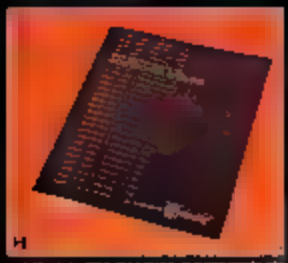

ORDER FORM

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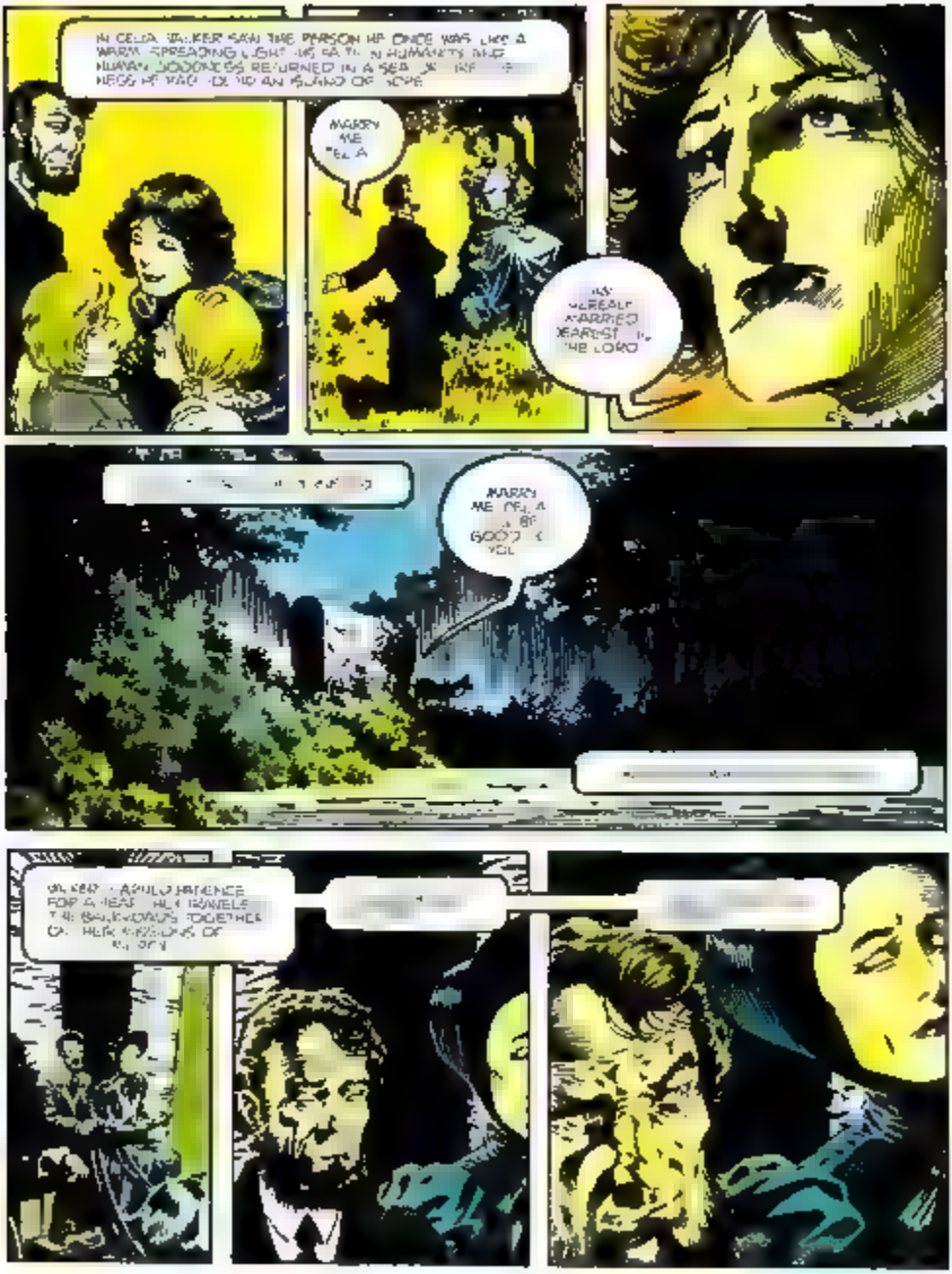
IN CELIA WALKER SAW THE PERSON HE ONCE WAS, LIKE A WARM, SPREADING LIGHT. HE SAW IN HUMANITY'S ONE HUMAN GOODNESS RETURNED IN A SEA OF HATE AND HEGS OF WAR. DEAD AN ISLAND OF HOPE.
MARRY ME CELIA
AS I REALLY MARRIED NEAREST IN THE LORD
MARRY ME CELIA BE GOOD TO YOU
WALKER'S APOLLO PRESENCE FOR A YEAR HAD RANGED THE BALKANOVAS TOGETHER OF HER VISIONS OF

ONE DARK FALL EVENING, WALKER GAZED ABOUT HUDDLE TO FIND THAT DEL & HAD UNKNOWINGLY DRIVEN THE WAGON INTO FAMILIAR WOODS. THE VERY SAME WOODS WHERE YEARS AGO, HE HAD LAST CAMPED THE SHOW WAGON. A COLD CH
WHAT IS IT DEAREST?
NOTHING
AFTER SE TO A SLEEP BROODING AL IN MY MO K'S OLD NIGHTMARES. AT WAGES OF SCARLAN NG BURNING MONSTROSITIES ARE'T MOVE IT COULD NOT STOP REMEMBERING IN THE SEAT BESIDE

NO
I AM MUCH SO IN THERE I SAY SAFE
BY PERHAPS THERE ARE THOSE WHO NEED US OUTSIDE
NO ASK THE MIGHT BE BRIGANDS

TO BE CONTINUED

Statement of Ownership

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12. Extent and nature of circulation:

	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date
A. Total No. Copies (Net Press Run)	350,000	350,000
B. Paid Circulation: Sales through dealers and carriers, street vendors and counter sales	205,000	205,000
B. Paid Circulation: Mail Subscription	30,000	30,000
C. Total paid circulation (Sum of 12B and 12B)	235,000	235,000
D. Free distribution by mail, carrier or other means, samples, complimentary, and other free copies	500	500
E. Total distribution (Sum of C and D)	235,700	235,500
F. Copies not distributed: Office use, left over, unaccounted, spoiled after printing	2,800	2,500
2. Return from news agents	35,700	35,000
G. Total (Sum of E, F and 2—should equal net press run shown in A)	350,000	350,000

I certify that the statements made by me above are correct and complete.

Joe Morgan, Publisher

something tasty
from Push Pull Press

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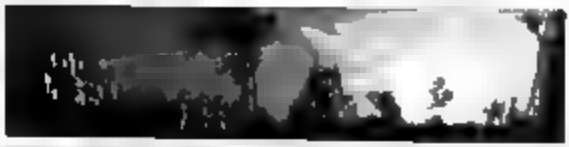
THE TIME MACHINATE



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Dear Cumbertome Alloys:

The September '82 issue's cover followed well on a recent, near consecutive trend of female exploitation. However, am not another in a long line of letter writers to complain, I have to admit that it did capture my attention. *Some of you are beginning to catch on.—Ed.* I am happy though, that you don't reserve your back covers sparely for this type of material. Wrightson's unveiled masterpiece (originally used in an all-text movie production) is beautifully onto the concept of *HM*. "Freakshow" never ceases to leave me sitting at the edge of my seat. Wrightson art plus a Bruce Jones script, an unbeatable combination! And speaking of Jones, Jeff Jones's "I'm Age" is simply wonderful. He gives us the surrealistic philosophy and beautiful women surrounded by gorgeous flora as he did years back in *1984* or *Lampoon*. In him I see art nouveau, romanticism, and a world of paradoxes dealing primarily with the sensual and emotional aspects of the human predicament.

"Den II," "Zora," and "Fragged" all have got to go, but the stories don't offend me. Neither believe, I state that as merely an opinion, and feel that is a unfair name for many of the recent letters to condemn any of the *HM* stories as pure garbage. So all of them have some redeeming qualities. Stasha was hit the proverbial nail on the head when you expressed your tolerance of some *HM* material that doesn't appeal to you. It's true that some strips do appear to be there just for underground reasons, and occasionally some do look like sell-outs, but that is only an infinitesimal part of the variety of *HM* stories the part that will have to tolerate because the rest of the magazine is surely worth it. What more can say except more Wrightson, Jones, Corben, et al. in future *HMs*, as well as more Stasha rebuttals in Chain Mail—they make the letters page. *With such superb straight men, how can I fail?—Ed.*

Alec Stevens
Columbia, S.C.

Dear Editor:

Your attempt to appeal to a larger (adolescent) audience, in the long run, has the effect of making your magazine mediocre, unimaginative and close on the competitors it is trying to outdistance. Can we have an end to Corben and drool like "Cody Starbuck," "Tex Arcana," and the more recent "Zora"? I can't help but compare *HM* to *Metal Hurlant* or any European publication on the scene and wonder why *HM* continues along its present course. Are we to admit that American audiences are less sophisticated and intelligent, so that what is "commercial" is always what is the most derivative, vapid, and formulaic?

I love "Rock Opera" but would like to see more work by artists like Serge Clerc. *Agreed, have you seen some of his recent stuff in the* New Musical Express*?—Ed.* and more strips like the great *1936* "Line in the Circus" was fantastic. You still have the best magazine of its type, but the weaknesses are glaring and may eventually diminish your popularity.

Vincent Chiner
Doylestown, Pa.

Dear *HM*:

Jeff Jones's "I'm Age" is the most sophisticated thing in your magazine, and the first thing I turn to every month. He tries to get you to use your brain to think with, rather than merely assaulting it with a barrage of gore. I never cease to wonder that Corben's creation can sell up without passengers. *It's all thanks to a highly sophisticated counter weight and pulley system.—Ed.*

S. Lindberg
Riverside, Cal.

Dear Metal Mutants and Women:

I like the fact that you vary your covers. Although I don't mind a little cheesecake as long as it's kept in the right place. *Nothing like a man with a fine appreciation for anatomy.—Ed.* Keep "I'm Age" no matter what anyone says! And speaking of *The Studio* gang, glad to see Wrightson's work in these pages. More, more, more!

Adam B. Strom
New York, N.Y.

Dear *HM*:

You are out to make lots of money and your best solution lacks what I want to see in it, and as soon as I find something else that does it better, I quit it.

[redacted]
Socorro, N. Mex.

How do that; and let us know when you find something. We'd like to read it ourselves.—Ed.

Sirs:

Jim and I feel that the letter from Mr. Vicious (Sept.) was in the worst possible taste. It is well known that Mr. Wood's and Mr. Bode's styles clash anyway.

Respectfully,
Kroth Moon

P.S. When will Dave Sheridan be doing more work? I heard that he was working on a new Asterix book with Bobby Kennedy.

No, I wouldn't dare to comment on that; but do you know where I could get a hold of Grace Kelly? I heard she just checked in. Henry Fonda.

Dear Madame:

You might suggest to "Freakshow"'s writer Bruce Jones, that people in small German hamlets do not speak german-accented English to one another at home. There are other, more intelligent ways of suggesting that the speakers are not English or American or whatever. But the series does look promising.

R. Mittenbuhler
Manchester, Vt.

Like subtitles?—Ed.

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#1/APRIL 77 SORRY—SOLD OUT!

#2/MAY 77 Russian astronauts Roger the bearded bubble! Con quering Armies the ultimate rock festival and more

#3/JUNE 77 Macedo's Rock biz highly praised Sheila be ginning of Devil's World Apart Moebius Corben Bode more

#4/JULY 77 Ode of Moebius' Ar zach part of The Long Tomor row conclusion of Sunpol

#5/AUGUST 77 The saga of Polonius begins The Long To morrow concludes and World Apart and Den continue

#6/SEPTEMBER 77 Roger Zelazny has a short story and Moebius a space opera plus more World Apart Den and Polonius

#7/OCTOBER 77 Fiction by Theo dore Sturgeon Moebius' Airtight Garage Den and Polonius back again yet more

#8/NOVEMBER 77 New Haitian Ethiopian fiction 9 color pages by Moe bius and Rimbaud conclusions to Polonius and World Apart

#9/DECEMBER 77 Extra pages for the complete Vuzz by Druillet Fortune's Fool by Chaykin and Weir plus full color Corben Mace do Clavelous and Moebius

#10/JANUARY 78 Morrow illus trates Zelazny tale and Richard up date issues Conquering Armies concludes Den continues

#11/FEBRUARY 78 New adven tures of Barbarella wraparound cover and artist spread by Nino plus Moebius Corben et al

#12/MARCH 78 Swashbuckling Orion debuts birthday of Grey Mouser more Barbarella Urm and Den

#13/APRIL 78 Our 1st annual sary issue A 30 page insert from Paradise 9 and Barbarella goes both while Den wraps up

#14/MAY 78 Jim he Mad wizard Bradbury Sul Orion and Barbarella continue and Alex Nino tops his hat

#15/JUNE 78 Corben introduces Sharkwrack Sul pendragon class More Than Human illustrated more Barbarella and the pilgrim of Hadrian

#16/JULY 78 A happy ending for Barbarella a sad ending for 1996 resurrection of Druillet's Gail more Heliman Orion More Than Human and Corben's Arabian Nights

#17/AUGUST 78 SORRY — SOLD OUT!

#18/SEPTEMBER 78 SORRY SOLD OUT!

#19/OCTOBER 78 Exterminator 17 Ellison's illustrated Glass Golden debut of McKie's So Beau tiful and So Dangerous plus usual

#20 NOVEMBER 78 Twenty pages of the Beauty Chaykin Em pire from Sindbad Exterminator Major Grubert Heliman's final rebirth more

#21/DECEMBER 78 The stock ing's full with Orion Kirchner's Tarot and 2 beautiful pages of Moebius

#22. JANUARY 79 Trina debuts here and Druillet concludes Gail plus McKie and Corben How much are you take?

#23/FEBRUARY 79 Galactic Geographic Starchart Cor ben's Sindbad McKie's So Beautiful and So Dangerous plus Moebius Beal and Macedo

#24/MARCH 79 Twenty pages of Chaykin illustrating Bester's The Stars My Destination Superdown II and Ellison's radio show

#25/APRIL 79 SORRY SOLD OUT!

#26/MAY 79 It's all American issue kept for Druillet's Dance and a Proust joke! 15 entries including Corben Morrow the Illustrated Angel

#27/JUNE 79 SORRY SOLD OUT!

#28/JULY 79 Rodez's Zoetz premieres Corben's Sindbad con cludes Mark Hunge debuts

#29. AUGUST 79 Cara star's show with New Ark City plus Mayerik Suydam Galactic Gad grabber Bode more

#30/SEPTEMBER 79 Elric Buck Rogers a lizard named Elvis and little Red V-3 along side Montalbar and Moebius

#31/OCTOBER 79 A Halloween tribute to H P Lovecraft with Moebius Breccia Druillet Suydam others

#32/NOVEMBER 79 Let's give thanks for Corben's Road Bode's Zoetz Brunner's Elric Chay kin's The Stars My Destination Moebius and more

#33/DECEMBER 79 A Christmas package from Cara Corben Ka foed Suydam Shiel Tara Mow bius and Ellison plus Gnomes and Giants

#34/JANUARY 80 A new year new decade begins with new look for HM with debut of 4 new columnists new artists Neal McPheeters and Dan Steffan conclusion of Corben's Road and much more

#35/FEBRUARY 80 An eerie Chaykin cover adorns this winter is sue Corben's The Beast of Wall ton begins McKie experiments with the Air Pump and we join Mark How ard on a weird trip

#36/MARCH 80 Why did The Creature take Jeanette? Read the Schuiten Bros. strip! Plus Cor ben Mahfood Moebius and Lee Marrs's Good Vibrations

#37/APRIL 80 Our 3rd annual sary issue 72 pages of Champa gne in living color Heavy installment of Moebius's Airtight Garage plus Cara Bode Howarth Corben Bode and more

#38/MAY 80 Does the Supreme Alchemist exist? Will Jole ever find out? Will Chamaeleon reach the Doll of Jade? Will Joe strike out with the alien Marilyn too? We'll never tell

#39/JUNE 80 Champakou meets his fate while Captain Sternn saves the day And in their revenge the Flying Wallendas vs Earth!

#40/JULY 80 The Alchemist Su preme continues Arzak learns truth about Sedelkich Mutter Beal's Prog ress begins and Moebius returns with Shore leave

#41/AUGUST 80 Druillet returns with the Ultimatums of Solamn bo while Moebius concludes Shore leave and a marvelous Beal continues Progress!

#42/SEPTEMBER 80 The Al chemist Supreme concludes while Beal's Progress gears up steam Crime Color Paul Kirchner Leo Dil ando contribute nifty shorts while Rock Opera gets stranger yet

#43. OCTOBER 80 Our Special Rock issue packed with goodies by McKie Moebius Vess Sean Druil let Vosatka Hé Howarth Kiefer gaard Ji Coon and Malerba and not to be missed!

#44/NOVEMBER 80 With he Shogun spirit ablaze this issue's cover by Hajime Sorayama is def initely in its element Inside we give you some lovely Corben Moeb us Kaluta Sampayo and Beal

#45/DECEMBER 80 Plumbing Corben's illustrated Bloodstar Creepy's valentine and Godard and Ribera's What's Reality Papa Plus The Curse of the Frog Rock Opera and Moebius

#46/JANUARY 81 Jeronimo returns with Woman Don Wood makes his HM debut with Gang Hah Plus more Corben Godard and Ribera Marazano and Rock Opera Moebius tells us There's a Prince Charming on Phenaon!

#47/FEBRUARY 81 William S Burroughs discusses Corben De fense while The Horny Goof an inimitable Moebius character gets himself in and outa trouble Special added attraction Pages from Jeff Jones's Yesterdays in and an in terview with the man himself

#48/MARCH 81 The Arcana John Findley's epic Western be

Photocopy Back Issues

and 'What is Reality, Please?' and 'The Ambassador of the Shadows' continue Druillet's interpretation of Flaubert's classic 'Salammbo' while Phil Harlan Elliott's new comedy epic 'Big Bill Invades America'.

#48/APRIL '82 'A' and 'M' Nazis Corben's Bloodstar. Di Manno's 'Good-bye Golden Man' by Alvin Schwartz. Simon Bisley's 'Sinister Spire' and an interview with John Bolton. Did I think we could do it in one short issue?

#49/MAY '82 Portraits of Chaykin's Cody Starbuck and Bisley's 'The Immortals'. Plus 'The Guy Called The Toll Bridge' and William S. Burroughs on immortality.

#50/JUNE '82 The 1st part of the Richard Corben adaptation of John Sladek's adaptation of Richard Matheson's 'The Funeral'. Howard's 'Changes' ends up. Plus Cecil Corbeil-Cleland analyzes Jean Wertham.

#52/JULY '82 Stephen King bares his teeth. The Best Ax Contributor Sienkiewicz's adaptation of Our Lord continues while Chris Wahl's futuristic pencil-pal ads are all up.

#53/AUGUST '82 Spread on the immortal Moebius' 3rd part of the 'Garden' section. Plus a 5-page pullout section on the early 'Heavy Metal' movie.

#54/SEPTEMBER '82 Corben's 'Den II'. Jan Jones's 'Im Age'. Juan Gimenez's 'Interlyment'. Is Tempton... and Tim Lucas's 'Interview with the Masters of Horror'.

#55/OCTOBER '82 'Shakespeare by Americans... at the mouth of Bogdalia's Mercenaries'. a gallery of: Ian Sandell's 'Druillet' plus Jeff Jones' 'Idol' and 'Sheherah'.

#56/NOVEMBER '82 Jean-Claude's 'Egg of the World'. Jeff Jones' 'Beggars and Bad Boys'. Chaykin's 'Art of Love and Death'. Dave Stevens' 'Rocketeer'.

#57/DECEMBER '82 Sharp as Chaykin's 'Dirty Money'. Jeffrey Jones' 'Beggars and Corben'. Plus odd endings in 'The Immortals'.

#58/JANUARY '83 Our Happy Future issue. Includes Arn Saba's 'Vets the Arc Days' and 'The Autocratous Man' by Dave Chute-on and Balbou. All surrounded by Chaykin and Sienkiewicz. Segarini's 'Sharks' et al.

#59/FEBRUARY '83 Begins with a further adventure of John Difool. 'The Incal' con. When and Chaykin's 'Bolton Fever' gets going again. P. ul Fernandez' 'Jones' Schuiten et al.

#60/MARCH '83 Our 2nd Special Rock Issue featuring Dick Matena's 'A Life in the Day'. a surrealistic look at the life of John Lennon. Lee Garcia's 'Nose 7' begins. Elvin Mumby brings us the Elvis Cut. It's our regulars. Mentzenter. Corben. Rock Opera. et. Enjo.

#61/April '83 Our 5th Anniversary issue offers a variety of material. While each Classique. Druillet. Moebius. Bilal and an essay on J. G. Ballard you'll find many more. But!

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Yo-yo-yoom!
Hey gorgeous, you can ride my surfboard anytime!
Get lost, creep! I only sleep with other celebrities now.
Yeah--sorry, buddy!
Hey, Marty--did you hear about Janine?
A few rolls in the sack with me, and the girl I love runs off with some cult.
It's a downer, but my career's just going too well now to get hung up with lovers...Hey, Captain, baby...what's happening?
I'm afraid I have a piece of bad news for the two of you.
What could be worse than this?
As you may know, it's our policy aboard this ship to turn the names of all stowaways over to the Imperial Intensive Service Board!
Wait a minute--you mean..?
Yes, Mr. Woodman, I'm afraid you've both been drafted...
To be continued...

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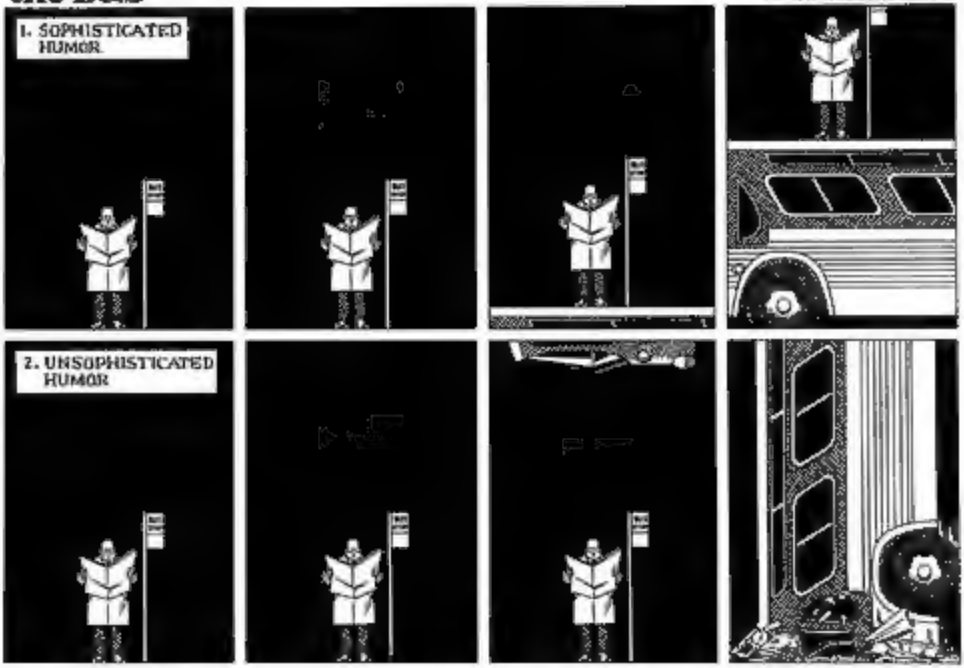

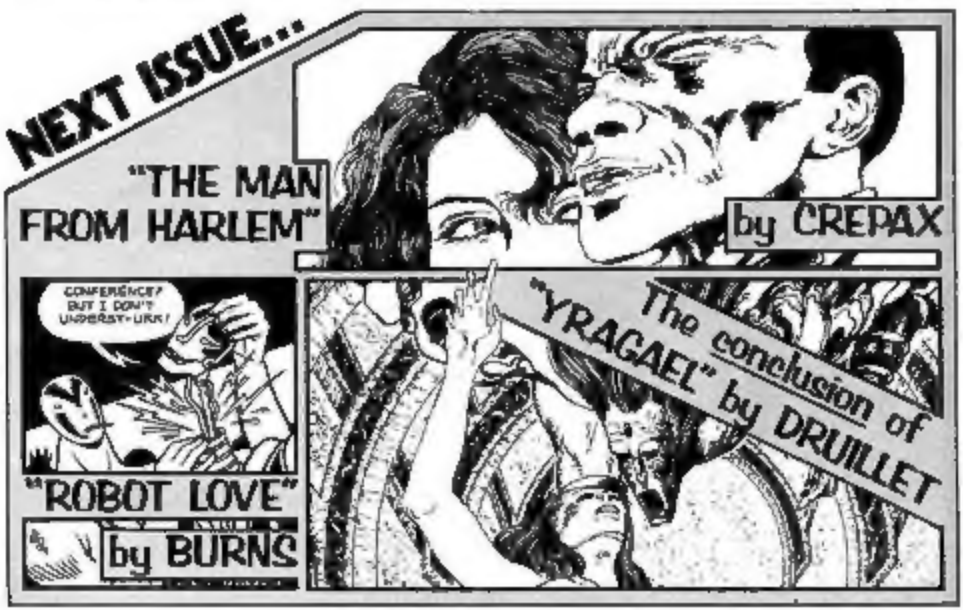

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